PART TWO

Two Farcical Plays
by
King Mahēndravikramavarman

The Text, Transliteration, and Translation
of
India's Oldest Farcical Comedies

Bhagavad-Ajjukam

(*The Saint-Courtesan*)

and

Mattavilāsa-Prahasanam

(*A Farce of Drunken Sport*)

by

King Mahēndravikramavarman

Edited and Translated by
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Fourth, revised edition of *Bhagavadajjuka* and *Mattavilāsa-Prahasana*:
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Preface
Publishing History – A Sketch

The two plays, *Bhagavadajjuka* and *Mattavilāsa*, are a unique couple. They are the earliest extant examples of farcical comedy (*prahasana*) in Indian literature. They have remained unparalleled in the thirteen centuries since they were written. In fact, of the examples of the *prahasana* which have come down to us, all the others remain untranslated, and thus are virtually unknown outside a small circle of Sanskrit scholars.

The Pallava king, Mahēndravarman-I, ruler of South India around the beginning of the seventh century, A.D., was the author of *Bhagavadajjuka* and *Mattavilāsa*. Having made this statement, it is only fair to admit that there have been conflicting opinions about the authorship of *Bhagavadajjuka*. The author's name is not directly mentioned in the prologue of the play. Therefore, one of the tasks we take upon ourselves in the introduction to *Bhagavadajjuka* is to review the evidence of Mahēndra's authorship and to add our own observations.

Mattavilāsa was the first of these two plays to be discovered by modern scholars. T. Ganapati Sastri's edition appeared in 1917 as No. 55 of the *Trivandrum Sanskrit Series*. A couple of months prior to the actual publication date, T.A. Gopinatha Rao announced to the scholarly world, in an article in the *Madras Christian College Magazine* (Vol. 34, 1917), the discovery by Ganapati Sastri of this important play.

In 1924, a German translation by J. Hertel of *Mattavilāsa* – "Die Streiche des Berauschten" – was published in Leipzig. And six years after this, in 1930, an English translation by L.D. Barnett appeared in the *Bulletin of the School of Oriental Studies* (Vol. 5, part 4), London.

Forty-four years later, in 1974, N.P. Unni brought out the first edition of *Mattavilāsa* to have an English translation. We followed, in 1981, with our edition and translation of the same play.

It was in 1924, seven years after Ganapati Sastri's publication of *Mattavilāsa*, that A. Banerji Sastri edited *Bhagavadajjuka* in the *Journal of the Bihar and Orissa Research Society*. The following year, 1925, saw two new editions of the same play – one by Veturi Prabhakara Sastri, and the other by P. Anujan Achan.

In 1931, an Italian translation by F. Beloni-Filippi of *Bhagavadajjuka* was published in Lanciano. (This translation was reprinted in 1959 in Milan.) In 1969, the M.S. University of Baroda

published C.C. Mehta's book, *Three Sanskrit Lighter Delights*, which included the adapted and greatly altered versions in English of *Bhagavadajjuka* and *Mattavilāsa*. A closer translation in English of *Bhagavadajjuka*, this one by J.A.B. van Buitenen, was published, in 1971, in the journal, *Mahfil* (later to become *The Journal of South Asian Literature*), Vol. 7, Nos. 3 & 4.

In 1978, we were the first to publish an edition of *Bhagavadajjuka* with an English translation. Within a month of our publication, the first volume of *South Indian Studies* came out, and included in it was C. Minakshi's translation in English of *Bhagavadajjuka* – done before her untimely death in 1940.

In 1991, we published a revised edition and translation of Mahēndra's two plays, bringing them together in one volume. And, again, in 1994, we brought out another revision of the two plays in the first edition of *Metatheater and Sanskrit Drama*. In that edition, we included some of our articles on the metadramatic structure of Sanskrit drama. In the present work, besides revising our translations of the two plays for a fourth time, we have, in Part I, added three more recent articles on the subject of metatheater and Sanskrit drama.

Acknowledgments

The text of *Bhagavadajjuka* which we have followed was a paper manuscript kindly made available by Sri V.V. Singaracharya. In this manuscript, the Telugu script was used to transcribe the Sanskrit and Prakrit of the play. This manuscript was one among many which Sri Singaracharya's family had been preserving over the years. His grandfather, Sri Bommakanti Singarachary, was a Sanskrit and Telugu scholar belonging to Dwaraka, West Godavari District, Andhra.

We acknowledge Sri Subraya Bhat's assistance in providing us with a Nāgarī copy of the original text of *Bhagavadajjuka*. Prof. Patton Lockwood read and made useful comments on various drafts of this play. Dr. C.S. Krishna, Dr. E.K. Purushothaman, and our late colleague, Dr. Gift Siromoney, helped us with the first edition in different ways. Prof. R. Rama Rao, Dr. P. Dayanandan, and the late Prof. B.G.L. Swamy gave us information in matters botanical. We are thankful for the help of all these friends.

We have taken as our text of *Mattavilāsa* the version published in 1917 by T. Ganapati Sastri in the *Trivandrum Sanskrit Series, No. 55.*

With regard to the revised versions of both plays, we especially wish to acknowledge the contribution of Sri L.S. Rajagopalan, of Trichur, who, through his considerable correspondence, put us in touch with a number of critical observations on several problematic passages in the plays. We are grateful to him.

PART TWO

Contents

Key to Transliteration and Pronunciation

Vowels

अ a (mic*a*)	इ i (f*i*ll)	उ u (r*u*le)	ए ē (pr*e*y)	ओ ō (g*o*)	ऋ ṛ (mer*ri*ly)
आ ā (f*a*ther)	ई ī (pol*i*ce)	ऊ ū (r*u*de)	ऐ ai (*ai*sle)	औ au (*ow*l)	

Anusvāra – ं = *ṁ* = nasal *m* or *n*

Visarga – ः = *ḥ* = voiceless aspiration

Consonants

Voiceless		Voiced		
Unaspirated	Aspirated	Unaspirated	Aspirated	Nasal
क् k	ख् kh	ग् g	घ् gh	ङ् ṅ
च् c	छ् ch	ज् j	झ् jh	ञ् ñ
ट् ṭ	ठ् ṭh	ड् ḍ	ढ् ḍh	ण् ṇ
त् t	थ् th	द् d	ध् dh	न् n
प् p	फ् ph	ब् b	भ् bh	म् m

Semi-vowels	Sibilants & Voiced *h*:
य् y	ष् ṣ
र् r	श् ś
ळ् ḷ	स् s
ल् l	ह् h
व् v	

Bhagavadajjukam

(*The Saint-Courtesan*)

by

King Mahēndravikramavarman

Introduction

The sun burned down from a blue sky as we drove past a Pallavan bus into Māmaṇḍūr. This small village is about twelve kilometers south of Kāñchīpuram, a city in the south of India which was honored not long ago by being raised to the rank of district headquarters. However, for six hundred years, from the fourth to the tenth century, Kāñchī was the capital city of the Pallava kingdom, paramount power in South India.

Having arrived at this satellite village, Māmaṇḍūr, we left the highway, though our car didn't get very far on the country road. The shade of a huge banyan tree provided a welcome parking place. By foot we headed across stubble fields for the nearby western hills with rocky, boulder-strewn slopes. In one of the more abrupt escarpments we found what we were after: two 'cave-temples' excavated near each other in the solid rock. They didn't look like much. Not after thirteen centuries. They are very plain, and can't compare with the elegant cave-temples at Māmallapuram, for instance. But they are older. In fact, they are among the oldest architectural remains that there are in South India. Mahēndravarman-I, who had created these and other such monuments in this part of the country, assumed various titles which stress his creative and innovative genius: '*Vicitracitta*', '*Pravṛitta-mātra*', '*Vidhi*', and others.[1] '*Vicitracitta*' may be rendered into English as 'Inventive-mind' or 'Multi-faceted-mind'. '*Pravṛitta-mātra*' implies 'Pure creativeness'. And the title '*Vidhi*' is but another name of the Creator, Brahmā.

In the southern cave-temple at Māmaṇḍūr, there are two inscriptions in Tamil which belong to the later Chola period. But in the northern cave-temple, the long Sanskrit inscription in Pallava Grantha script which is engraved on its southern wall takes us back to the days of King Mahēndra, during the early part of the seventh century, A.D. Unfortunately, time has dealt badly with this inscription. Over the centuries, the rock surface has crumbled away here and there. We are left with bits and pieces of seventeen lines. Even so, historians regard this as an important and famous inscription.

The Māmaṇḍūr inscription gives us tantalizing glimpses into the character and achievements of King Mahēndra. The first line of the inscription refers to his complete mastery of the science of music. Lines twelve and thirteen tell us that the king attempted something unprecedented with respect to instrumental and vocal music. Just what he achieved, unfortunately, is not clear from the damaged record.[2]

It is too bad that the king's specific contributions to music which are mentioned in the inscription have not come down to us – or

at least they remain unrecognized. With regard to his contribution to Sanskrit drama, however, we are more fortunate. A fragment of line six of the Māmaṇḍūr inscription may be translated as follows:

> . . . excellent farces with titles such as (*Bhaga*)*vadajjuka* (and) *Mattavilāsa* . . .[3]

These two plays were discovered in the early part of this century.

The title *Mattavilāsa* may be expressed in English as 'Drunken Revelry'. If this sounds like an odd subject for a king to write on, the title and subject of the other farce are even stranger. Its title, *Bhagavadajjuka*, derives from an event in the play where there is an exchange of souls between a sannyāsin (Bhagavan) and a courtesan, who is addressed as Ajjukā. The young courtesan has just died of a snake bite. The Bhagavan through his yōgic power transfers his soul to her lifeless body in order to teach his wayward disciple that there is such a thing as the soul, and that it is independent of the body. In the meantime, however, the Agent of the God of Death, who conducts Ajjukā's soul to heaven, finds out that he has made a terrible blunder in taking away her soul, and is ordered by Yama, the God of Death, to take back her soul to earth immediately. On returning, the Agent is astonished to find the body of the girl already alive, and while he is wondering what to do with Ajjukā's soul, he notices the Bhagavan's lifeless body. Presto! The Agent infuses Ajjukā's soul into the Bhagavan's body. This mixed-up combination of the Bhagavan's body and Ajjukā's soul is jokingly dubbed 'Bhagavad-Ajjuka' by the disciple – and hence the title of the farce, *Bhagavadajjuka*.

Now, the surprising fact is that several distinguished scholars when dealing with the problem of the authorship of *Bhagavadajjuka* have ended up being uncertain about Mahēndra's claim to it. In the introductory lines of *Mattavilāsa*, it is clearly stated that it is King Mahēndra, son of King Siṁhavishṇu, who wrote that play. But, in *Bhagavadajjuka* there is no direct mention of who its author is.

Therefore, Mr. R. Gopalan, in his classic book, *History of the Pallavas of Kanchi*, published in 1928 by Madras University, was non-committal:

> The work [*Mattavilāsa*] was probably modelled on another early *Prahasana Bhagavadajjuka* recently published and which is attributed to Bodhayana. The name of this prahasana also occurs in the Mamandur inscription of Mahendravarman-I in the line preceding[4] the one where *Mattavilāsa* is mentioned.[5]

Mr. M. Krishnamachariar, in his *History of Classical Sanskrit Literature* (1937), observes (in a foot-note) that:

> In the Mamandoor inscription we find . . . *gavadajjuka-mattavilāsa* . . . and the rest of the inscription is mutilated. If . . . *gavadajjuka* means *Bhagavadajjuka*, the coupling of it with *Mattavilāsa* would mean that their author was the same.[6]

However, on page 569 of this same book, Krishnamachariar adds:

> Of the three commentators [on *Bhagavadajjuka*], one attributes it to Bodhayana, another to Bharata and a third leaves it anonymous.

Krishnamachariar then attributes *Bhagavadajjuka* to Bōdhāyana, and claims (p. 570) that the work is not later than the fourth century, A.D.!

In 1969, Prof. T.V. Mahalingam's book, *Kāñcīpuram in Early South Indian History*, was published. In this book, although Dr. Mahalingam is ready to assert that King Mahēndra was the author of *Mattavilāsa*, he says that:

> The authorship of a similar Sanskrit farce [*Bhagavadajjuka*] is uncertain. The anonymous commentator of the work assigns it to Bodhāyana, even though the author's name is not given in the work itself. This [*Bhagavadajjuka*] has been mentioned in the Māmaṇḍūr inscription along with the *Mattavilāsa* and hence has generally been taken to be a work of Mahēndravarman.[7]

This non-committal, uncertain, and sometimes negative attitude toward Mahēndra's authorship of *Bhagavadajjuka* has obscured the significance of his really noteworthy contribution to Indian literature. Therefore, let us examine this matter further.

Prof. Vishnu Bhat, consulting a Nirnaya Sagar Press publication of 1911 containing verses of the *Sūktimuktāvalī* copied three verses which do not appear in the later (1938) Baroda edition of the *Sūktimuktāvalī* (Gaekwad's Oriental Series, No. 82).[8] Though I have not been able to check out satisfactorily the full details of the Nirnaya Sagar Press edition, I give the three verses (Chp. I, Ślōkas 23-25):

Vīra-śṛṅgārayōr-ēkaḥ pradhānaṁ yatra varṇyatē |
Nirākāraṇam-ity-ēṣa mārgaḥ prakṛti-sundaraḥ ||23||

Hāsya-pradhānam-ēvaṁ-tu nāṭyaṁ prahasanaṁ sadā |
Iti matvaiva rajēndrō Mahēndraḥ kṛtavān kṛtī ||24||

Nāṭyaṁ Mattavilāsañ-ca nāṭyaṁ Bhagavadajjukam |
Sarvānanda-karau granthau sarva-lōka-sukha-pradau ||25||

These three verses may be rendered into prose English as follows:

1. Where bravery or love is portrayed as the predominant (sentiment), it goes without saying that this kind (of drama) is naturally pleasing.
2. However, thinking that in farcical drama the comic (element) alone could be sustained as the predominant (one), King Mahēndra composed works:
3. The thoroughly delightful plays, *Mattavilāsa* and *Bhagavad-ajjuka*, (which) entertain everyone.

As we have said before, the uncertainty over Mahēndra's authorship of *Bhagavadajjuka* has obscured his pioneering achievement in Indian literature. It would seem that prior to Mahēndra's time, the form of drama called the farce was exemplified only in the folk theater. It is doubtful that there were examples of the farce in the classical Sanskrit theater of his day. It was left to this creative and inventive minded king to compose the earliest farces which are extant in Sanskrit – or in any other Indian language. And this creation took place in South India.

Now, the appearance of the titles *Bhagavadajjuka* and *Mattavilāsa* engraved in rock in Mahēndra's own inscription at Māmaṇḍūr, together with the statement in the Nirnaya Sagar Press's 1911 edition of the *Sūktimuktāvalī* that King Mahēndra composed the plays, *Bhagavadajjuka* and *Mattavilāsa*, ought to afford sufficiently strong evidence of Mahēndra's authorship of the play, *Bhagavad-ajjuka*. Nevertheless, we shall also consider the internal evidence which supports Mahēndra's authorship.

There are four major sources of internal evidence in *Bhagavadajjuka*:

1. the *Nāndī* (the opening invocation);
2. the repetitive puns on the word *Pallava*;
3. the pointed reference to *Kāñchīpuram* (Mahēndra's capital city);
4. the parallels between *Bhagavadajjuka* and *Mattavilāsa*.

The last three of these sources will be dealt with in the appropriate notes to the text and translation, and we won't discuss them at this point. However, the *Nāndī* requires a detailed analysis, and that will be our next concern.

The opening stanza of invocation (the *Nāndī*), at the beginning of the play, has within itself allusions to the play's royal author, and is also open to alternate interpretations which hint at the characters and plot of the farce.

The *Nāndī's* allusion to King Mahēndra is really quite obvious, within the Sanskrit idiom, in what is called *dhvani*. The expression *suravara* ('Foremost among the gods') is but one of the titles of the god, Indra, who is also called Mahēndra. Thus, by this *double entendre*, or *dhvani*, the *Nāndī* quite fittingly expresses the devotion of King Mahēndra (the author) to Rudra (the god, Śiva).

We give first the straightforward interpretation of the Nāndī, in the following translation of it:

Of excellent attributes, being rubbed by the beautiful gem
In the crown of the foremost of gods, Mahēndra's diadem,
And having the big toe which suppressed Rāvaṇa, too,
May the ever-worshipped foot of Rudra protect you!

According to Bharata's *Nāṭya-Śāstra*, the *Nāndī* should hint through words and meaning at the dramatic plot. We do find that this is the case with the *Nāndī* of *Bhagavadajjuka*. The *dhvani*, or hinted allusion to the characters and plot, is brought out in the following alternative meaning of the same stanza:

May it protect you, that ever-worshipped foot
Of the teacher of wisdom's root,
Rubbed by beautiful, blue crown-jewel of heaven's high,
Remover of tortured lamentor's cry!

And in slightly expanded, explanatory form:

May it protect you, that ever-worshipped foot
Of the (Parivrājaka) teacher of wisdom's root,
Rubbed by beautiful, blue crown-jewel of heaven's high
(i.e., honored even by the gods),
Remover of tortured lamentor's cry
(i.e., the wailing of Shāṇḍilya).

The Mendicant (Parivrājaka)[9] and his disciple, Shāṇḍilya, are the two main characters of the play. And in this farce there is much weeping and wailing by Shāṇḍilya, first over the death of the Courtesan, and then over the apparent death of his teacher, the Parivrājaka. The idea conveyed by the second interpretation of the *Nāndī* is, therefore:

May you (Shāṇḍilya) be protected by your teacher (the Parivrājaka)!

Put idiomatically:

May you, Shāṇḍilya, be protected by the holy foot of your teacher!

The nature of this protection, of course, is meant to be correct philosophical instruction in order to remove the disciple's ignorance,

which is the cause of his suffering and his weeping and wailing. It is the Parivrājaka's vain attempt to instruct Shāṇḍilya which forms the basic motif of the play's development, and which degenerates into a good deal of farcical dialogue and action – Shāṇḍilya virtually receiving a kick from the 'holy' foot of his teacher.

The image of a foot being rubbed by a crown-jewel derives from the practice of a subordinate king acknowledging the overlordship of another monarch by humbly bowing so that the crest jewel of his crown touches the foot of his overlord. The meaning of this image in the present context is that a holy sage is similarly honored even by the gods. In the *Mahābhārata*, for instance, it is said that gods and demons, animate and inanimate beings bow down before a sannyāsin who attains knowledge of the inmost Self.

That the Parivrājaka of our play would be worthy of such honor by the gods is itself a farcical notion. Thus, the farcical element is introduced in the *Nāndī*. The *double entendre* of the word *Rudra* is also in the same vein. It should be noted that this paradoxical juxtaposition of the sublime with the ridiculous is also found in the documented inscriptions of the Pallavas.[10]

There is a famous musical inscription engraved on the vertical rock surface adjacent to an ancient cave-temple at Kuḍumiyāmalai, a place not too far south-east of Tiruchirapalli, Tamil Nadu (see ref., end note 2). The inscription's paleography suggests a date around the seventh century, A.D. When first discovered by modern scholars, this inscription was attributed to King Mahēndravarman. However, later, some scholars have questioned this attribution.

There is a short colophon below the main body of the inscription which says that a king (unnamed, unfortunately), a royal disciple of Rudrāchārya (a great teacher, Rudra), created this musical inscription for the benefit of other disciples (music students).

One of the main points put forward against Mahēndra's authorship is that the inscription's location was 'outside' of the area of Pallava rule, which, the argument contends, extended only as far south as Tiruchi – no further. Now, this is merely opinion. There is, in fact, no hard evidence to warrant drawing the territorial limit dogmatically at Tiruchi, rather than at Kuḍumiyāmalai or at some other place.

Therefore, we shall assume that the unnamed, inventive king was indeed Mahēndravarman. The Invocation (*Nāndī*) of *Bhagavadajjuka* could then immediately take on a whole new level of meaning: the Rudra of the Invocation could refer to Mahēndra's great music teacher, before whom even the king himself ('*Mahēndra'*) bowed. The passage, '*Rāvaṇa-namitāṅguṣṭhō* . . .', in this context, would indicate that Rudrāchārya, as a great music teacher, suppressed noisemakers, or noise-making (*rāvaṇa*) – that is, bad musical practice.

Though our attribution of the Kuḍumiyāmalai inscription to King Mahēndra is only an assumption, there is a certain coherence in relating a play of his – a musical play, at that – to this *musical* inscription. The seven musical modes of this inscription are specified in later literature as being appropriate to seven different stages of dramatic development. The Kuḍumiyāmalai inscription is thus directly related to the conventions of music in *drama* in the seventh century!

This brings us to the question of a deeper meaning underlying the comedy. It is a curious fact that over the centuries, parts of both farces have been preserved and performed, especially in Kerala, by devout groups of actors who have interpreted the comic characters as really allegorical representations of deep, serious, religious significance. Thus, on this interpretation, the interaction of the Bhagavan and his disciple in the *Bhagavadajjuka* is to be understood at this allegorical level as the interaction between God and the human soul.

As an alternate interpretation, we would like to suggest that what King Mahēndra had in mind was to caricature the various religious foibles that must have been as abundantly evident in his day as they are in our own.

When the Parivrājaka himself fails to measure up to the noble truths he preaches, he becomes an object of humor. But the humor is what it is because of the contrast of this failure with the real standard of truth and nobility. Therefore, we cannot agree at all with Prof. M. Winternitz's astonishing judgment that:

> The Parivrājaka in our play [*Bhagavadajjuka*] is a true acetic, a Yōgin, and a very learned man. . . .[11]

We shall take just one of the many obvious examples from *Bhagavadajjuka* to prove our point. In general, one situation which gives rise to laughter is to see someone, having failed to live up to an expected norm of behavior, try to explain away his failure. In Sanskrit terminology, this particular type of hilarious situation is called *avaskanda*. It is beautifully illustrated by Mahēndra when he has the poor Parivrājaka, exasperated and angry with his rebellious and taunting disciple, take up his staff, threatening to beat him. When Shāṇḍilya is quick to point out to his guru the obvious incongruity of a sannyāsin beating anyone, the Parivrājaka attempts to justify himself:

35 **DISCIPLE:** Why does the Bhagavan get angry with me?

36 **MENDICANT:** Because you don't learn! (*He threatens to beat Shāṇḍilya*)

37 **DISCIPLE:** Whether I learn or not, what's it to you, one who is liberated?

38 **MENDICANT:** No, it's not like that! For anyone who becomes a disciple, a beating is quite in order as a matter of discipline, so it is said. Thus, it's without any sense of anger, I beat you for your own good!

Now, the audience in Mahēndra's day would certainly have had a good laugh at this last remark by the Parivrājaka. It would have been very clear to them that the Parivrājaka is not a true ascetic!

Having already commented on the Parivrājaka, let us go on to say something about the other characters of the play.

The Sūtradhāra, or Director, who is of distinguished bearing and accent, introduces the play, performing thus the function of our modern program notes. He does this somewhat indirectly, though, in dialogue with a comic character, the Vidūshaka, or Buffoon. In both of Mahēndra's farces, the actor playing the part of the Director in the Prologue also takes the lead part in the play proper – in this play, the part of the Mendicant. Similarly, the actor playing the part of the Buffoon in the Prologue of this play also takes the part of the Disciple. This metadramatic practice of having the actors of the prologue, through the characters they portray, take on other roles in the play proper is a practice rooted in the fundamental esthetic element of *dhvani*.

Shāṇḍilya, the disciple of the Parivrājaka, carries on, in our play proper, the role of the traditional Vidūshaka. According to tradition, the Vidūshaka or Buffoon is often a type of court fool.[12] Yet he's a man of experience and a keen observer of people. He is clever, and speaks simple and sensible truisms. He is boastful, but timid, often cowardly. Sometimes, resigned and fatalistic in outlook. And he's forever interested in food. Our Shāṇḍilya conforms quite closely to this traditional role of the Vidūshaka type.

There is only one other grossly farcical character in *Bhagavadajjuka*, and this is the Doctor. This old man, practically senile, is a complete humbug in his profession. A certain element of humor is to be created by having the actor who plays the part of the Messenger of Death (Yama's Agent) also take the part of this incompetent doctor.

The Courtesan, Ajjukā, and the other women of the play – her two maid-servants and her mother – are all portrayed in a more straightforward manner, and never as the object of ridicule.

Ajjukā's lover, Rāmilaka, and Yama's Agent, the remaining two characters, also have relatively straightforward spoken parts – although this fact does not rule out farcical elements in their portrayal.

The variety of characterizations in *Bhagavadajjuka* is in contrast to the range of characterizations in *Mattivilāsa*, where all of the actors (including the only woman) contribute directly to the farcical hilarity of the play, and are the object of laughter.

A few words now about the dress and ornaments which the various characters would have worn in Mahēndra's day. As a picture is worth many words, we have included a photograph of an upper-



class couple portrayed in a relief sculptured sandstone panel belonging to the Pallava period, around Mahēndra's time.[13] We shall relate the description of this panel to the characters of our play. For instance, the young man in the sculpture could very well represent the type of person who is Ajjukā's lover, Rāmilaka. He wears a fine cloth around his waist. The end of this cloth is pulled tightly between his legs and is held in the back by a belt in such a way that his upper legs are individually wrapped tightly by the cloth. Another cloth which has been folded into a long strip is looped around his waist. The sash ends of this strip fall unseen on the hidden side of him. Although he wears no other clothing, he has several ornaments. Double bracelets are on his wrist. He has a simple necklace (probably gold) with an ornamental tassel pendent from the clasp in back. A garland of silk or some other attractive material encircles his torso diagonally across his left shoulder. (On other figures, the garland is sometimes depicted as made of flowers or of multiple strands of pearls.) Huge cylindrical ear-rings (flares) are placed in this young man's pierced and greatly expanded ear-lobes. Long hair falls on his back in thick ringlets. As was the usual custom, he wears no shoes or leg ornaments.

The young lady in the panel could very well represent the type of woman Ajjukā is. She wears a cloth wrapped around her waist and upper legs. One end of it, pulled tightly between her legs, fans out in pleated fashion at the back of her waist. The second piece of cloth, folded into a long strip, encircles her waist. Just above this she wears a belt or girdle with jeweled clasp. She wears no upper cloth to cover her breasts. This is quite in keeping with the custom of those early days. Women, often, did not drape their upper bodies. She wears two necklaces and a choker. One necklace is short, with pendant in front; the other is a longer, double-stranded necklace of pearls. She has three bracelets on each wrist, and a simple double-banded ornament on her upper arms. She wears anklets. Her hair is worn on top of her head in a prominent bun, encircled by a band of jewels at its base. (There is, of course, quite a bit of variation in hair-styles and designs of ornaments for women. This is just one example.) She has large disc-like flares in her pierced and expanded ear-lobes. The ear-lobes, it should be noted, fit tightly around the grooved rim of these flares.

The other women of the play would exhibit only minor variations of this kind of dress and ornamentation. The hair-style and jewelry might be somewhat simplified, perhaps, for Ajjukā's maid-servants: one necklace, for instance, instead of two, and, possibly, no upper arm ornament. But all the women would have some ear, neck, wrist, and leg ornament.

The Director would be dressed and arrayed in a manner more or less similar to Rāmilaka's. The Mendicant, with shaved head, and carrying a staff, would be clothed in the robes of an ascetic. See

Appendix B for a description of the Daṇḍīs, an ascetic order perhaps typical of the one to which our mendicant and his disciple belong.

In conclusion to this introduction, let us say something about the difficulty of translation. Because of the nature of the Sanskrit language with its rich suggestiveness (*dhvani*) and often indirect manner of expression, it is not surprising that different translators have ended up with very different renditions of certain difficult passages. When we first translated *Bhagavadajjuka,* and published it in 1978, we had not seen J.A.B. van Buitenen's 1971 translation of it (in the journal, *Mahfil*, Vol. 7), and C. Minakshi's pre-1940 translation was only first published just shortly after our own. It may be interesting to compare the differences in our various translations of a couple of problematic passages in order to get a sense of the difficulties.

Let us turn first to the beginning of Shāṇḍilya's monologue in line 15 – to the passage which contains these three words: ". . . *karaḍa'a-sēsa-samiddhē* . . .". Minakshi translates it: "Born of *Karaṭaka, the illustrious progenitor of our line*. . . ." Professor van Buitenen interprets *karaḍa'a* as 'jackals' in his translation: "My family thrived on what the jackals left." Both translators have failed to grasp what we consider to be the correct meaning of a key word here: *karaḍa'a* = 'crows'.

Our own present translation of this passage is: "I was born in a family which *flourished on the remains of the food for crows in the death ceremony*." The phrase in italics is a contextual amplification from the three words: *karaḍa'a* (crow), *sēsa* (remains), and *samiddhē* (flourish).

The second example is line 224 of *Bhagavadajjuka* which reads: "*Kiṁsu'aṁ āliṁgēhi!*" Minakshi translates this: "Go embrace the kimsaka tree." Professor van Buitenen has: "Go embrace this rose bush!" We would maintain, however, that *kiṁsu'aṁ*, here does not directly mean a tree or a bush. Rather, the translation should be: "Embrace your staff!" The word *kiṁsu'aṁ* (Skt., *kiṁśuka*) is a synonym of *palāśa*. It is the wood of this *palāśa* (or *kiṁśuka*) tree (*Butea frondosa*) which is prescribed as appropriate for use as a staff by Brahmin sannyāsins. Further, there is a salacious pun on the suggestive elements '*kiṁ sukham*', as their "*daṇḍa* is [sometimes] regarded by them as [a] phallic emblem" (see Appendix B).

Notes to the Introduction

1. A list of selected titles of the king is given in Appendix A.

2. This whole question has been investigated by us in greater depth in "The Kuḍumiyāmalai and Māmaṇḍūr Inscriptions of King Mahēndravikramavarman: A Review", chapter 21, *Pallava Art* (Madras [Chennai]: Tambaram Research Associates, 2001).

3. The original fragment reads: . . . (*Bhaga*)*vadajjuka* . . . *syam-Mattavilāsādipadam-prahasanōttama*. . . .

4. The titles of both farces appear in the sixth line of the Māmaṇḍūr inscription, and not in two different lines as Gopalan suggests. He confuses the text transcription with the actual inscription.

5. R. Gopalan, p. 93, n. 5.

6. M. Krishnamachariar (Madras: Tirumalai-Tirupati Devasthanams Press, 1937), p. 148, n. 1. Krishnamachariar has overlooked the gap and a readable part of another word between (*Bhaga*)*vadajjuka* and *Mattavilāsādipadam*.

7. T.V. Mahalingam (Bombay: Asia Publishing House, 1969), p. 75.

8. This edition was published by the Government of Baroda.

9. See Appendix B for a sketch of the type of order to which the Mendicant might belong.

10. For a discussion of this juxtaposition, see chapter 17, *Pallava Art*, "Mahēndra's Paradoxical Birudas".

11. Quoted from the Preface written by M. Winternitz in P. Anujan Achan's edition of *Bhagavadajjukīyam* (Trichur, Kerala: Mangalodayam Press, 1925), p. ii.

12. This sketch of the Vidūshaka is indebted to A. Rangacharya's analysis in his book, *Drama in Sanskrit Literature*, 2nd rev. ed. (Bombay: Popular Prakashan, 1967), Chp. X.

13. This panel, along with six others belonging to the same ancient period, is found built into the wall of a relatively modern structure, the Tāntōṉrīśvara Temple, Kāñchī. The photos of these panels in this book are by Lockwood. The figures in these panels seem to be dancing, enjoying the secular amusement described in the tavern scene of Mahēndra's play, *Mattavilāsa-Prahasana*.

Addendum 2005

Further reflection on Line No. 59 of the play, *Bhagavadajjuka*, and end note No. 18

As already stated, there is a second, implied meaning of the phrase, "*aśōka-pallava-antara-niruddhō vyāgghraḥ prativasati*": 'Pallava' can indicate the name of Mahēndra's dynasty, and it can also mean 'scion'; 'Aśōka' is one of the illustrious progenitors of the Pallavas', whose name appears early in their genealogies. The 'tiger' (*vyāgghra*), then, in this passage may be taken to refer to King Mahēndra himself, since one of his royal titles is *Citrakāra-puli*, 'Tiger among artists'. We can then read the above phrase as follows:

> King Mahēndra (*vyāgghraḥ / puli*) dwells (*prativasati*) enclosed (*niruddha*) within (*antara*) the Aśōka-Pallava [dynasty] (*aśōka-pallava*).

There is a third possible interpretation of the above phrase, in which the royal author pokes fun at himself. Mahēndra's enemy, the Chālukyan king, Pulikēśin-II, according to Pulikēśin's own inscription, engraved on stone, invaded the Pallava kingdom and, in an ensuing battle, forced the Pallava king and his troops to seek refuge behind the massive walls of their capital city.* We can then read the above passage as follows:

> King Mahēndra (*vyāgghraḥ*) dwells (*prativasati*) imprisoned (*niruddha*) inside (*antara*) the Aśōka-Pallava [capital city] (*aśōka-pallava*).

However, there is also a fourth possible reading of this phrase, with an even more interesting level of suggested meaning. 'Tiger' in Sanskrit is *vyāgghraḥ*. In Tamil and other Dravidian languages, 'tiger' is '*puli*'. Therefore, the 'tiger', in this case, can also be understood to suggest Mahēndra's enemy, Pulikēśin-II (*Puli*-kēśin), who laid siege to Kāñchīpuram. (No ultimate victory is claimed by Pulikēśin.) Analyzing, again, the phrase, "*aśōka-pallava-antara-niruddhō vyāgghraḥ prativasati*": the word '*antara*' can mean both 'inside' and 'outside'; and the word '*niruddha*' can mean both 'enclosed/imprisoned' and 'kept off/stopped' Using the latter meanings of these two words, we now can read:

> (The enemy) Pulikēśin (*puli / vyāgghraḥ*) stays (*prativasati*) stopped (*niruddha*) outside (*antara*) King Mahēndra [i.e., his capital city] (*aśōka-pallava*).

These various levels of meaning discovered in the above passage help us to further confirm Mahēndra's authorship of the play, *Bhagavadajjuka*.

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*See another hinted self-deprecation by Mahēndra in Lines 176-77 of the play *Mattavilāsa*, along with the end note 46.

Bhagavadajjukam

(*The Saint-Courtesan*)

Dēvanāgarī Text

Cast of Characters

Director (SŪTRADHĀRA), the person responsible for the production, and the principal actor.

Buffoon (VIDŪṢAKA), the comic companion of the Director.

Mendicant (PARIVRĀJAKA), a wandering Hindu holy man. (This part is to be played by the Director.)

ŚAṆḌILYA, the *Disciple* of the Mendicant. (This part is to be played by the Buffoon.)

Courtesan (GAṆIKĀ), whose personal name is Vasantasēnā, but who is usually addressed as 'Ajjukā', a term of respect for courtesans.

Madhukarikā, an attendant maid (CĒṬĪ) of Vasantasēna's. 'Madhukarikā', literally, means'little honey-maker', i.e., 'little honey bee'.

Parabhṛitikā, another attendant maid (CĒṬĪ) of Vasantasēnā's. 'Parabhṛitikā' means 'little cuckoo'.

Yama's Agent (YAMAPURUṢA), Messenger of Yama, the God of Death, who is responsible for taking the souls of the dead to Yama's realm.

Mother (MĀTĀ) of Vasantasēnā.

RĀMILAKA, Vasantasēnā's lover.

Doctor (VAIDYA). (This part is to be taken by the actor who plays the Agent of Yama.)

भगवदज्जुकम्

(ततः प्रविशति नान्द्यन्ते सूत्रधारः)

1 **सूत्रधारः** –

त्वां पातु लक्षणाढ्यः सुरवरमुकुटेन्द्रचारुमणिघृष्टः।
रावणनमिताङ्गुष्ठो रुद्रस्य सदार्चितः पादः॥ १॥

इदमस्मदीयं गृहं – यावत्प्रविशामि। (प्रविश्य) विदूषक! विदूषक!

2 **विदूषकः** - अय्य अअह्मि। [आर्य अयमस्मि।]

3 **सूत्रधारः** - विजनं तावत् – यावत्ते प्रियमाख्यास्यामि।

4 **विदूषकः** - अय्य तह। (निष्क्रम्य, प्रविश्य) अय्य विजणं गुहं इदं। पिअंदाव अय्यो आचिक्खोदु।
[आर्य तथा। आर्य विजनं गृहमिदम्। प्रियं तावदार्य आचक्षतु।]

5 **सूत्रधारः** - श्रूयताम्। अद्यास्मि बहिर्नगरादागच्छता अनेकसिद्धादेशजनितप्रत्ययेन लक्षणिना ब्राह्मणेनाहमादिष्टः। अद्य इतस्सप्तमेऽहनि तव राजकुले प्रेक्षा भविष्यति। ततस्त्वत्प्रयोगपरितुष्टेन राज्ञा दत्तां महतीं श्रियमवाप्स्यसीति। तस्य ब्राह्मणस्यामिथ्यादेशितया जनितोत्साहः तत्सङ्गीतकं करिष्यामि।

6 **विदूषकः** - कदमं दाणि अय्येण णाडअं णाईअदि।
[कतममिदानीमार्येण नाटकं नाट्यते।]

7 **सूत्रधारः** - अत्रैव मे चिन्ता – अथतु नाटकप्रकरणोद्भवासु वारेहामृगडिमसमवाकारव्यायोगभाणसल्लाप-वीथ्युत्सृष्टिकाङ्कप्रहसनादिषु दशजातिषु नाट्यरसेषु हास्यमेव प्रधानमिति पश्यामि – तस्मात्प्रहसनमेव प्रयोक्ष्यामि।

8 **विदूषकः** - अय्य अहं हस्सोवि पहसणं ण जाणे।
[आर्य अहं हास्योऽपि प्रहसनं न जाने।]

9 **सूत्रधारः** - तेन हि शिक्ष्यतां भवान्। न शक्यमशिक्षितेन किञ्चिदपि ज्ञातुम्।

10 **विदूषकः** - तेण हि अय्यो एव्व मे उवदिसदु।
[तेन हि आर्य एव मे उपादिशतु।]

11 **सूत्रधारः** - बाढम्।

ज्ञानार्थं कृतबुद्धिस्त्वं सन्मार्गेणानुगच्छ गच्छन्तम्। . . .

12 (नेपथ्ये) - शाण्डिल्य! शाण्डिल्य!

13 **[सूत्रधारः]** - (श्रुत्वा)

. . . योगीश्वरं द्विजवृषं शिष्य इव मां परिव्राजम्॥ २॥

(निष्क्रान्तौ)

प्रस्तावना

(ततः प्रविशति परिव्राजकः)

14 **परिव्राजकः** - शाण्डिल्य ! शाण्डिल्य ! (पृष्ठतोऽवलोक्य)
न तावद्दृश्यते। सदृशमस्य तमोवृतस्य। कुतः –

देहो रोगनिधिर्जरावशगतो लीनान्तकाधिष्ठितो
यो नित्यप्रतिघातरुद्धविषयस्तीरे यथा पादपः।
तं लब्ध्वा सुकृतैरनेकगुणितैर्देहात्मना विस्मितो
मत्तो यो बलरूपयौवनगुणैर्दोषान्न तान् पश्यति॥ ३॥

तस्मादनपराद्धः खल्वयं तपस्वी। पुनरपि समाह्वानं करिष्ये। शाण्डिल्य ! शाण्डिल्य !

(ततः प्रविशति शाण्डिल्यः)

15 **शाण्डिल्यः** - भोः ! पुडमं एव्व अहं करडअसेससमिद्धे णिरक्खरप्पक्खित्तजिहे कंठप्पसत्तजण्णोपवीदे बंमण्णमत्तपरितुठ्ठे कुळे पसूदो, तदो दुदीअं अह्माणं गेहे असणणासेण बुभुक्खिदो पादरसणळोहेण सक्किअ समणअं पव्वइदोह्मि। तदो तहिं दासीए उत्ताणं एककाळभत्तंतणेण बुभुक्खिदो तंवि विसज्जिअ चीवरं छिंदिअ पत्तं पतोळिअ छत्तमत्तं गहिअ णिग्गदोह्मि। तदो तिदीअं इमस्स दुठ्ठाचय्यस्स भंडभारगद्दभो संउत्तो। कहिं णु खु कुदो णु खु गदो भअवो। आ एसो दुठ्ठळिंगी पादरसणळोहेण एआई भिक्खं आहिंडिदुं गदोत्ति तक्केमि। जाव अदूरगदं भअवंतं संभावेमि। (परिक्रम्य दृष्ट्वा) एसो खु, भअवो। (उपसृत्य) मरिसेदु मरिसेदु भअवो।

[भोः ! प्रथममेवाहं करटकशेषसमिद्धे निरक्षरप्रक्षिप्तजिह्वे कण्ठप्रसक्तयज्ञोपवीते ब्रह्मण्यमात्रपरितुष्टे कुले प्रसूतः। ततो द्वितीयमस्माकं गृहेऽशननाशेन बुभुक्षितः प्रातरशनलोभेन शाक्यश्रमणकं प्रव्रजितोऽस्मि। ततस्तत्र दास्याः पुत्राणामेककालभुक्तत्वेन बुभुक्षितः तमपि विसृज्य चीवरं छित्वा पात्रं प्रतोल्य छत्रमात्रं गृहीत्वा निर्गतोऽस्मि। ततस्तृतीयमस्य दुष्टाचार्यस्य भाण्डभारगर्दभस्संवृत्तः। कुत्रनु खलु कुतःनु खलु गतो भगवान्। आ एष दुष्टलिङ्गी प्रातरशनलोभेन एकाकी भिक्षामाहिण्डितुं गत इति तर्कयामि। यावददूरगतं भगवन्तं सम्भावयामि। एष खलु भगवान्। मर्षयतु मर्षयतु भगवान्।]

16 **परिव्राजकः** - शाण्डिल्य न भेतव्यं न भेतव्यम्।

17 **शाण्डिल्यः** - भो भअवं इमस्सिं जीवळोए णिच्चोच्चवविसेसे सुहप्पहाणे केण विहिणा भअवो भिक्खं आहिंडदि।

[भो भगवन्नस्मिन् जीवलोके नित्योत्सवविशेषे सुखप्रधाने केन विधिना भगवानभिक्षामाहिण्डते।]

18 **परिव्राजकः** - श्रृणु –

अमानकामस्सहितव्यधर्षणः
कृशाज्जनाद्वैक्षकृतात्मधारणः।
चरामि दोषव्यसनोत्तरं जगद् -
ह्रदं बहुग्राहमिवाप्रमादवान्॥ ४॥

19 **शाण्डिल्यः - भो भअवं।**

ण मामओ अत्थि ण भादुओ वा
पिदा कुदो मे भअवप्पसादो।
एक्को अहं अण्णहदत्तणेण
जट्ठिं पविट्ठो णहु धम्मळोहा॥ ५॥

[भो भगवन्। न मामकोऽस्ति न भ्रतृको वा पिता कुतो मे भगवत्प्रसादः।
एकोऽहं अन्नहतत्वेन यष्टिं प्रविष्टो नतु धर्मलोभात्॥]

20 **परिव्राजकः - शाण्डिल्य किमेतत्।**

21 **शाण्डिल्यः - णं भूदत्थो अळीअं बंधअंति भअवो भणदि।**

[ननु भूतार्थोऽलीकं बन्धकमिति भगवान् भणति।]

22 **परिव्राजकः - अथ किम्? सत्यमनृतं चाभिसन्धाय कृतं बन्धकं भवति।**
कुतः –

यदातु सङ्कल्पितमिष्टमिष्टतः
करोति कर्मावहितेन्द्रियः पुमान्।
तदास्य तत्कर्म फलं सदा सुरैः
सुरक्षितो न्यास इवानुपाल्यते॥ ६॥

23 **शाण्डिल्यः - कदा णु खु तस्स फळं ळहदि।**

[कदानु खलु तस्य फलं लभते।]

24 **परिव्राजकः - यदा विरागमैश्वर्यं लभते तदा।**

25 **शाण्डिल्यः - तं पुण कहं ळहदि।**

[तत्पुनः कथं लभते।]

26 **परिव्राजकः - असङ्गतया।**

27 **शाण्डिल्यः - भो भअवं किं पुण एदं असंगदं ति पुच्छयदि।**

[भो भगवन् किं पुनरिदमसङ्गतमिति पृच्छ्यते।]

28 **परिव्राजकः - रागद्वेषयोर्मध्यस्था। कुतः –**

सुखेषु दुःखेषु च नित्यतुल्यतां भयेषु हर्षेषु च नातिरिक्तताम्।
सुहृत्स्वमित्रेषु च भावतुल्यतां वदन्ति तां तत्वविदो ह्यसङ्गताम्॥ ७॥

29 **शाण्डिल्यः - किं एदं पुण अत्थि।** [किमिदं पुनरस्ति।]

30 **परिव्राजकः - नासतस्संज्ञा भवति।**

31 **शाण्डिल्यः - सक्कं कुत्तंति भअवो भणादि।**

[शक्यं कर्तुमिति भगवान् भणति।]

32 **परिव्राजक: - क: सन्देह: ।**

33 **शाण्डिल्य: - अळीअं अळीअं एदं ।** [अलीकमलीकमिदम् ।]

34 **परिव्राजक: - कथमिव ।**

35 **शाण्डिल्य: - भअवो खु दाव मं किस्स कुप्पदि ।**
[भगवान् खलु तावन्मां किमर्थं कुप्यति ।]

36 **परिव्राजक: - नाधीष इति ।**

37 **शाण्डिल्य: - जदि अहं अहीआमि वा णाहीआमि वा किं तव मुत्तस्स ।**
[यद्यहमध्येमि वा नाध्येमि वा किं तव मुक्तस्य ।]

38 **परिव्राजक: - मामैवम् । अभ्युपगतशिष्यार्थं ताडनं स्मृतमिति । तस्मादकुपितश्चाहं श्रेयोर्थं भवन्तं ताडयामि ।**

39 **शाण्डिल्य: - अच्चेरं ! अच्चेरं ! अकुविदो णाम ताडेदि किळ भअवो । हिज्जदु एसा कहा । अदिक्कमदि भिक्खवेळा ।**
[आश्चर्यमाश्चर्यम् ! अकुपितो नाम ताडयति किल भगवान् । छिद्यतामेषा कथा । अतिक्रामति भिक्षावेला ।]

40 **परिव्राजक: - मूर्ख ! प्रातस्तावन्न मध्याह्न: । न्यस्तमुसले व्यङ्गारे सर्वभुक्तजने काले इत्युपदेश: । तस्माद्विश्रमार्थमिदमुद्यानं प्रविशाव: ।**

41 **शाण्डिल्य: - हा हा पडिज्जाहाणीओ खु भअवो संवुत्तो ।**
[हा हा प्रतिज्ञाहानिक: खलु भगवान् संवृत्त: ।]

42 **परिव्राजक: - कथमिव ।**

43 **शाण्डिल्य: - णं समसुहदुक्खो किळ भअवो ।** [ननु समसुखदु:ख: किल भगवान् ।]

44 **परिव्राजक: - अथ किम् । समसुखदु:खो ममात्मा कर्मात्मा विश्रममिच्छति ।**

45 **शाण्डिल्य: - भअवं को एसो अत्ता णाम । को अण्णो कम्मत्ता णाम ।**
[भगवन् क एष आत्मा नाम । कोन्य: कर्मात्मा नाम ।]

46 **परिव्राजक: - शृणु ।**

य: स्वप्ने गगनमुपैति सोऽन्तरात्मा
सोऽप्यात्मा विधिविहितं प्रयाति यश्च ।
देहोऽयं नर इति संज्ञितोऽन्यथा वा
कर्मात्मा श्रमसुखभाजनं नराणाम् ॥ ८ ॥

47 **शाण्डिल्य: - जो अजरो अमरो अच्छेज्जो अभेज्जो सो अत्ता णाम । जो हसदि हासेदि सअदि भुंजेदि विळअं च गच्छदि सो कम्मत्ता णाम ।**
[योऽजर: अमर: अच्छेद्य: अभेद्य: स आत्मा नाम । यो हसति हासयति शेते भुङ्क्ते विलयं च गच्छति स कर्मात्मा नाम ।]

48 **परिव्राजक: - यथा ग्राह्यं तथा गृहीतम् ।**

49 **शाण्डिल्यः - आ अपेहि । अभिग्गहीदोसि ।**
[आ अपेहि । अभिगृहीतोऽसि ।]

50 **परिव्राजकः - कथमिव ।**

51 **शाण्डिल्यः - णं सो एव्व दाणिं एसो । णहि सरीरं विणा अत्थि किं वि ।**
[ननु स एवेदानीमेषः । नहि शरीरं विना अस्ति किमपि ।]

52 **परिव्राजकः - लौकिकमभिहितम् । यतश्च भेदमुपगतानां सत्वानां स्थानानि श्रुयन्ते । अत एवं ब्रूमः ।**

53 **शाण्डिल्यः - सव्वं दाव तिट्ठदु । तुवं दाव को ।**
[सर्वं तावत्तिष्ठतु । त्वं तावत्कः ।]

54 **परिव्राजकः - शृणु –**

खपवनसलिलानां तेजसश्चैकदेशा -
दुपचितचलमूर्तिः पार्थिवद्रव्यराशिः ।
श्रवणनयनजिह्वानासिकास्पर्शविदी
नर इति कृतसंज्ञः कोऽप्यहं प्राणिधर्मा ॥ ९ ॥

55 **शाण्डिल्यः - हा हा एत्तिअमत्तेण वि अत्ताणं ण जाणादि । किं पुण अत्ताणं । (विलोक्य) भो भअवं इदं उय्याणं ।** [हा हा एतावन्मात्रेण आत्मानमपि न जानाति । किं पुनरात्मानम् । भो भगवन्निदमुद्यानम् ।]

56 **परिव्राजकः - त्वं तावत्प्रविशाग्रतः । विविक्तशरणारण्यप्रतिश्रया वयम् ।**

57 **शाण्डिल्यः - भअवं एव्व पुरदो पविसदु । अहं पिट्ठदो पविसामि ।**
[भगवानेव पुरतः प्रविशतु । अहं पृष्ठतः प्रविशामि ।]

58 **परिव्राजकः - किमर्थम् ।**

59 **शाण्डिल्यः - हेळाअणिए मम मादाए सुदं असोअपल्लवंतणिळुद्धो वग्घो पडिवसदित्ति । ता भअवं एव्व पुरदो पविसदु ।** [हैलायन्या मम मातुः श्रुतम् अशोकपल्लवान्तरनिरुद्धो व्याघ्रः प्रतिवसतीति । तद्भगवानेव पुरतः प्रविशतु ।]

60 **परिव्राजकः - बाढम् ।**

61 **शाण्डिल्यः - अविहा ! वग्घेण गहीदोह्मि । मोचेई मं वग्घमुखादो । अणाहो विअ वग्घेण खाइदोह्मि । इदं खु ळुहिळं पस्सवदि कंठादो ।** [अविहा ! व्याघ्रेण गृहीतोऽस्मि । मोचय मां व्याघ्रमुखात् । अनाथ इव व्याघ्रेण खादितोऽस्मि । इदं खलु रुधिरं प्रस्रवति कण्ठात् ।]

62 **परिव्राजकः - शाण्डिउल्य न भेतव्यं न भेतव्यम् । मयूरः खल्वेषः ।**

63 **शाण्डिल्यः - सच्चं मोरो ।** [सत्यं मयूरः ।]

64 **परिव्राजकः - अथ किं । सत्यं मयूरः ।**

65 **शाण्डिल्यः - जयि मोरो तेणहि उग्घाडेमि अक्खिणि ।**
[यदि मयूरस्तेन ह्युद्घाटयाम्यक्षिणी ।]

66 **परिव्राजकः - छन्दतः ।**

67 **शाण्डिल्यः - हं दासीए पुत्तो वग्घो मब्भयेण मोररूवं गह्निअ पळाअदि। (उद्यानं निरूप्य) ही ही चंपअ अज्जुणकदंबणीवणिउळतिळअकुरवअकण्णिआरकप्पूरचूदपिअंगुसाळताळतमाळपुण्णाअणाअवउळ-सरळसज्जसिंदुवारतिणसुळ्ळसत्तवण्णकणवीरकुटचवण्णिचंदणसोअमल्लिआणंदेवत्ततअर-खदिरकदळीसमवकिण्णं वसंदोपसोहिदंपवाळपत्तपळ्ळवदळकुसुममञ्जरीसमावुळं अदिमुत्तमाळदीळदामंडवमंडिदं मोरकोइळमत्तब्भमरमहुरारावसंघुट्टं पिअजणविप्पओअसमुप्पण्ण-सोआहिहूदजुवदीजणाणं अणुदावअरं संपवुत्ताणं सुहावहं अहो रमणिज्जं खु इदं उय्याणं।**

[हं दास्याः पुत्रो व्याघ्रः मद्भयेन मयूररूपं गृहीत्वा पलायते। ही ही चम्पकार्जुनकदम्बनीप-निचुलतिलककुरबककर्णिकारकर्पूरचूतप्रियङ्गुसालतालतमालपुन्नागनागबकुलसरलसर्जसिन्दुवारतृण-शूल्यसप्तपर्णकरवीरकुटजवह्निचन्दनाशोकमल्लिकानन्द्यावर्ततगरखदिरकदलीसमवकीर्णं वसन्तोपशोभितं प्रवालपत्रपल्लवदलकुसुममञ्जरीसमाकुलं अतिमुक्तमालतीलतामण्टपमण्डितं मयूरकोकिलमत्तभ्रमरमधुरारावसङ्घुष्टं प्रियजनविप्रयोगसमुत्पन्नशोकाभिभूतयुवतीजनानामनुतापकरं सम्प्रयुक्तानां सुखावहम् अहो रमणीयं खल्विदमुद्यानम्।]

68 **परिव्राजकः - मूर्ख ! अहन्यहनि हीयमानेष्विन्द्रियेषु किं ते रमणीयम्। पश्य, कुतः –**

अभ्यागतः किसलयाभरणो वसन्तः
प्राप्ता शरत्कुमुदषण्डविभूषणेति।
बालो नवेष्वृतुषु रज्यति नाम लोके
यज्जीवितं हरति तत्किल रम्यमस्य॥ १०॥

69 **शाण्डिल्यः - जं जदा रमणिज्जं तं तदा रमणिज्जं ति पुच्छदि।**

[यद्यदा रमणीयं तत्तदा रमणीयमिति पृच्छ्यते।]

70 **परिव्राजकः - अपाण्डित्यमभिहितम्। पश्य –**

अनागतं प्रार्थयतामतिक्रान्तं च शोचताम्।
वर्तमानैरतुष्टानां निर्वाणं नोपपद्यते॥ ११॥

71 **शाण्डिल्यः - आअदमाणो पंथा – णं कहिं दाणिं उपविसावो।**

[आयतमानः पन्था – ननु कुत्रेदानीमुपविशावः।]

72 **परिव्राजकः - इहैव वसिष्यावहे।**

73 **शाण्डिल्यः - अचोक्खं अचोक्खं।** [अचौक्षमचौक्षम्।]

74 **परिव्राजकः - मेध्यमरण्यमदूष्या भूः।**

75 **शाण्डिल्यः - जइ परिस्संतो उवविसदुकामो अचोक्खं चोक्खं वा करेसि।**

[यदि परिश्रान्त उपविशतुकामः अचौक्षं चौक्षं वा करोषि।]

76 **परिव्राजकः - श्रुतिः प्रमाणं नाहम्। कुतः –**

अतिमानोन्मत्तानामहिते हितमिति कृतप्रतिज्ञानाम्।
नैवास्ति परं तेषां स्वच्छन्दकृतप्रमाणानाम्॥ १२॥

77 **शाण्डिल्य: - अप्पमाणं तुह एदं बहुअं मंतअंतस्स।**

[अप्रमाणं तवेदं बहुलं मन्त्रयमाणस्य ।]

78 **परिव्राजक: - मा मैवम् –**

प्रमाणं कुरु यल्लोके प्रमाणीक्रियते बुधै: ।
नाप्रमाणं प्रमाणस्था: करिष्यन्तीति निश्चय: ।। १३ ।।

79 **शाण्डिल्य: - णहु दे पमाणं जाणामि।**

[न खलु ते प्रमाणं जानामि ।]

80 **परिव्राजक: - एहि वत्स। अधीष्व तावत्।**

81 **शाण्डिल्य: - ण दाव अज्जइस्सं।**

[न तावदध्येष्यामि ।]

82 **परिव्राजक: - किमर्थम्।**

83 **शाण्डिल्य: - अज्जअणस्स दाव अत्थं सोदुं इच्छामि।**

[अध्ययनस्य तावदर्थं श्रोतुमिच्छामि ।]

84 **परिव्राजक: - अधीताध्ययनैरपि कालान्तराद्विज्ञेया भवन्त्यध्ययनार्था: । तस्मादधीष्व तावत्।**

85 **शाण्डिल्य: - अधीदे किं भविस्सदि।**

[अधीते किं भविष्यति ।]

86 **परिव्राजक: - श्रुणु – ज्ञानाद्भवति विज्ञानं विज्ञानात्संयम: संयमात्तप: तपसो योगप्रवृत्ति: योगप्रवृत्तेरतीतानागतवर्तमानतत्वदर्शनं भवति। एतेभ्योऽष्टगुणमैश्वर्यं लभते।**

87 **शाण्डिल्य: - भो भअवं अप्पच्चक्खे जहाकामं मम बुद्धिं परिभविअ भणासि। सक्कं पुण अदिट्ठो भअवदो परगेहाणि पविसिदुं।**

[भो भगवन् अप्रत्यक्षे यथाकामं मम बुद्धिं परिभाव्य भणसि। शक्यं पुनरदृष्टस्य भगवत: परगेहानि प्रवेष्टुम् ।]

88 **परिव्राजक: - किमभिप्रेतं भवत:।**

89 **शाण्डिल्य: - मम अभिप्पेदं सक्किअसमणआणं कारणादो सुसाधिदाणि संघप्पउत्ताणि भोअणाणि अह्विदुं।**

[ममाभिप्रेतं शाक्यश्रमणकानां कारणात्सुसाधितानि सङ्घप्रयुक्तानि भोजनान्यशितुम् ।]

90 **परिव्राजक: - अकाल्यं वर्तते लोभो भवत:।**

91 **शाण्डिल्य: - एदस्स कारणादो एव्व तुमं मुंडिदोसि। णहु दे अण्णं पओअणं पेक्खामि।**

[एतस्य कारणादेव त्वं मुण्डितोऽसि। न खलु ते अन्यत्प्रयोजनं पश्यामि ।]

92 **परिव्राजक: - मा मैवम्।**

महात्मभिस्सेवितपूजितं द्विजै:
सुरासुराणामपि बुद्धिसम्मतम्।
अवार्यमक्षोभ्यमचिन्त्यमव्ययं
महन्मया योगफलं निषेव्यते ।। १४ ।।

93 **शाण्डिल्यः - भो भअवं जोओ जोओत्ति तुम्मारिसा पव्वाजआ बहुअं मंतअंति। को एसो जोओ णाम।**
[भो भगवन् योगो योग इति युष्मादृशाः प्रव्राजकाः बहुळं मन्त्रयन्ते। क एष योगो नाम।]

94 **परिव्राजकः - शृणु –**

ज्ञानमूलं तपस्सारं सत्वस्थं द्वन्द्वनाशनम्।
मुक्तं द्वेषाच्च रागाच्च योग इत्यभिधीयते॥ १५॥

95 **शाण्डिल्यः - आहारप्पमादो सव्वपमादोत्ति मंतअंतस्स णमो भअवदो बुद्धस्स।**
[आहारप्रमादः सर्वप्रमाद इति मन्त्रयमाणाय नमो भगवते बुद्धाय।]

96 **परिव्राजकः - शाण्डिल्य किमेतत्।**

97 **शाण्डिल्यः - भअवं किं ण जाणासि पुधमं अहं पादरसणळोहेण सक्किअसमणअं पव्वजिदोह्मि।**
[भगवन् किं न जानासि प्रथममहं प्रातरशनलोभेन शाक्यश्रमणकं प्रव्रजितोऽस्मि।]

98 **परिव्राजकः - अस्ति किञ्चिदपि ज्ञातुम्।**

99 **शाण्डिल्यः - अत्थि अत्थि पहूदं वि अत्थि।** [अस्त्यस्ति प्रभूतमप्यस्ति।]

100 **परिव्राजकः - भवतु श्रोष्यामस्तावत्।**

101 **शाण्डिल्यः - सुणादु भअवो।** [श्रृणोतु भगवन्।]

'अष्टौ प्रकृतयः षोडश विकाराः आत्मा पञ्चवायवः त्रैगुण्यं मनः सञ्चरः प्रतिसञ्चरश्चेति।'

एव्वं हि भअवदा जिणेण पिडअपुत्तएसु उत्तं। [एवं हि भगवता जिनेन पिटकपुस्तकेषूक्तम्।]

102 **परिव्राजकः - शाण्डिल्य साङ्ख्यसमय एषः न शाक्यसमयः।**

103 **शाण्डिल्यः - बुभुक्खाए ओदणगदाए चिंदाए अण्णं मए चिंदिदं अण्णं मंतिदं। दाणिं सुणादु भअवो –**

अदिण्णदाणादो वेरमणि सिक्खापदं।
मुदावादादो वेरमणि सिक्खापदं।
अब्बह्मचय्यादो वेरमणि सिक्खापदं।
पाणादिपादादो वेरमणि सिक्खापदं।
अकाळभोअणादो वेरमणि सिक्खापदं।
अह्माअं बुद्धं धम्मं संघं सरणं गच्छामि॥

[बुभुक्षया ओदनगतया चिन्तया अन्यन्मया चिन्तितमन्यन्मन्त्रितम्। इदानीं श्रृणोतु भगवान् –

अदत्तादानाद्विरमणं शिक्षापदम्।
मुधावादाद्विरमणं शिक्षापदम्।
अब्रह्मचर्याद्विरमणं शिक्षापदम्।
प्राणातिपाताद्विरमणं शिक्षापदम्।
अकालभोजनाद्विरमणं शिक्षापदम्।
अस्माकं बुद्धं धर्मं सङ्घं शरणं गच्छामि॥]

104 **परिव्राजकः - शाण्डिल्य स्वसमयमतिक्रम्य परसमयं वक्तुं नार्हति मवान्।**

तमस्त्यक्त्वा रजो भित्वा सत्वस्थस्सुसमाहितः।
ध्यातु शीघ्रं भवान्ध्यानमेतज्ज्ञानप्रयोजनम्॥ १६॥

105 **शाण्डिल्यः:- भअवो सुसमाहिदो जोअं चिंतेदु। अहं सुसमाहिदो ओदणं एव्व चिंतेमि।**
[भगवान् सुसमाहितो योगं चिन्तयतु। अहं सुसमाहित ओदनमेव चिन्तयामि।]

106 **परिव्राजकः - छिद्यतामेषा कथा –**

सर्वं जगत्संक्षिप देहबन्धे
यथेन्द्रियाण्यात्मनि योजयित्वा।
ज्ञानेन सत्वं समुपाश्रय त्वं
देहात्मनात्मानमवेक्ष्य कृत्स्नम्॥ १७॥

(ततः प्रविशति गणिका चेटचौ च)

107 **गणिका - हञ्जे महुअरिए कहिं कहिं रामिळओ।**
[हञ्जे मधुकरिके कुत्र कुत्र रामिलकः।]

108 **चेटी - अज्जुए अअं आअच्छामि त्ति भणिअ णअरं एव्व पविट्ठो आवुत्तो।**
[अज्जुके अहमागच्छामि इति भणित्वा नगरमेव प्रविष्ट आवुत्तः।]

109 **गणिका - हञ्जे किं णु हु एदं भवे।**
[हञ्जे किंनु खलु इदं भवेत्।]

110 **चेटी - किं अण्णं – गोट्ठीं तुवारेदुं।**
[किमन्यत् – गोष्ठीं त्वरयितुम्।]

111 **गणिका - दाणिं पि ण पय्यत्ता गोट्ठी।**
[इदानीमपि न पर्याप्ता गोष्ठी।]

112 **चेटी - सुट्ठु अज्जुआ भणदि। आसवो एव्व गोट्ठी, जो मत्तावेदि हासावेदि ळज्जाधीरं पि इत्थि आजणं।**
[सुष्ठु अज्जुका भणति। आसव एव गोष्ठी, यो मदयति हासयति लज्जाधीरमपि स्त्रीजनम्।]

113 **गणिका - गच्छ तुवारेहिणं।**
[गच्छ त्वरयैनम्।]

114 **चेटी - अज्जुए तह। (इति निष्क्रान्ता)**
[अज्जुके तथा।]

115 **गणिका - हञ्जे परहुदिए कहिं उवविसावो।**
[हञ्जे परभृतिके कुत्र उपविशावः।]

116 **चेटी - अज्जुए एदस्सिं कुसुमिदसहआरतिळअमंडिदे सिळापट्टई मुहुत्तं विअ उवविसिअ एक्कं वत्तुअं गाअदु अज्जुआ।**
[अज्जुके एतस्मिन्कुसुमितसहकारतिलकमण्डिते शिलापट्टके मुहूर्तमिव उपविश्य एकं वस्तुकं गायतु अज्जुका।]

117 **गणिका - हञ्जे परहुदिए एव्वं होदु। (उभौ उपविश्य गायतः)**

[हञ्जे परभृतिके एवं भवतु।]

परभृतमधुकरनादज्याघोषः काम एष उद्याने।
तिष्ठति सहकारशरो मुह्यति नूनं मनोऽपि मुनेः॥ १८॥

118 **शाण्डिल्यः - (श्रुत्वा) अए कोइळरओ। ण खु अअं कोइळरओ। को एसो। (विभाव्य) पाअसे घिदं पच्छित्तं विअ महुरो कोवि गीअ रओ। होदु पेक्खामि। (किञ्चिद्गत्वा विलोक्य) अविहा ! कादाणिं इअं तरुणी दस्सणीआ अणवरोहेण अळंकारेण अळंकिदा इमस्स उय्याणस्स अळंकारो विअ उवट्ठिदा।**
[अये कोकिलरवः। न खल्वयं कोकिलरवः। क एषः। पायसे घृतं प्रक्षिप्तमिव मधुरः कोऽपि गीतरवः। भवतु पश्यामि। अविहा केदानीमियं तरुणी दर्शनीया अनवरोहेणालङ्कारेण अलङ्कृतास्य उद्यानस्यालङ्कार इवोपस्थिता।]

119 **चेटी - अज्जुए।** [अज्जुके।]

120 **शाण्डिल्यः - अयि गणिआ खु इयं। धण्णा खु सधणा।**
[अयि गणिका खल्वियं। धन्याः खलु सधनाः।]

121 **चेटी - दुदीअं वि एक्कं वत्तुअं गाअदु अज्जुआ।**
[द्वितीयमप्येकं वस्तुकं गायत्वज्जुका।]

122 **गणिका - तह।** [तथा।]

मधुमासजातदर्पः
कन्दर्पः कामिनीकटाक्षसखः।
अपि योगिनामिह मनो
विध्यति फुल्लैरशोकशरैः॥ १९॥

123 **शाण्डिल्यः - अइमहुरं पस्सवदि कण्ठादो। सुणादु भअवो।**
[अतिमधुरं प्रस्रवति कण्ठात्। श्रृणोतु भगवान्।]

124 **परिव्राजकः - शब्दप्रयोजनं श्रोत्रम्। प्रसङ्गमत्र न गच्छामि।**

125 **शाण्डिल्यः - पसङ्गं वि संपदं करेसि – जइ दे कारिसापणा भवे।**
[प्रसङ्गमपि साम्प्रतं करोषि – यदि ते कार्षापणा भवेयुः।]

126 **परिव्राजकः - आ अपेहि – युक्तव्यवहारी भव।**

127 **शाण्डिल्यः - मा कुप्प। अजुत्तं पव्वाजआणं कुप्पिदुं।**
[मा कुप्यः। अयुक्तं प्रव्राजकानां कोपितुम्।]

128 **परिव्राजकः - एष न व्यवहरामि।**

129 **शाण्डिल्यः - दाणिं पंडिदोसि।** [इदानीं पण्डितोऽसि।]

(ततः प्रविशति यमपुरुषः)

130 **यमपुरुषः** - एष भोः ।

भूतानि यो हरति कर्महतानि लोके
यः प्राणिनां सुकृतदुष्कृतकर्मसाक्षी ।
उक्तोऽस्मि तेन शमनेन यमेन देहे
प्राणान्प्रजावधिविधौ विनियोजयेति ॥ २० ॥

तस्मात् –

नानाराष्ट्रनदीवनाचलवतीं भूमिं समालोकय-
न्मेघैस्तोयभरावनम्रनिचयैः प्रच्छाद्यमानो भृशम् ।
तीर्त्वा चारणसिद्धकिन्नरयुतं वातोद्धताभ्रं नभः
सम्प्राप्तोऽस्मि यमेन यत्र विहितस्तर्कादिवाहं पुरम् ॥ २१ ॥

तत्क्वनु खलु सा ? (विलोक्य)
अये ! इयं सा –

सपल्लवैस्तप्तसुवर्णवर्णैरशोकपुष्पस्तबकैर्मनोज्ञैः ।
अन्तर्हिता भाति वराङ्गनैषा सन्ध्याभ्रजालैरिव चन्द्रलेखा ॥ २२ ॥

भवतु । अस्त्यस्याः कर्मावशेषः । मुहूर्तं स्थित्वा प्राणान्हरामि ।

131 **चेटी** - अज्जुए दस्सणीओ खु एसो असोअकिसळओ । णं गह्लामि ।
[अज्जुके दर्शनीयः खल्वेषोऽशोककिसलयः । एनं गृह्लामि ।]

132 **गणिका** - मा मा । अहं एव्व गह्लामि ।
[मा मा । अहमेव गृह्लामि ।]

133 **यमपुरुषः** - अयं स देशकालः । यावत्सर्पत्वमुपगम्याशोकशाखायां स्थित्वा अस्याः प्राणान्हरामि । अयमिदानीम् –

श्यामां प्रसन्नवदनां मधुरप्रलापां
मत्तां विशालजघनां वरचन्दनार्द्राम् ।
रक्तोत्पलाभनयनां नयनाभिरामां
क्षिप्रं नयामि यमसादनमेव बालाम् ॥ २३ ॥

(गणिका पल्लवापचयं करोति)

यमपुरुषः - अयं सन्दंशकालः । (तथा करोति)

134 **गणिका** - हं ! केण वि दट्ठह्मि ।
[हं ! केनापि दष्टास्मि ।]

135 **चेटी** - (तरुशाखां विलोक्य) अज्जुए ! एसो असोअपल्लवंतरिदो वाळो ।
[अज्जुके ! एषोऽशोकपल्लवान्तरितो व्यालः ।]

136 **गणिका** - हं ! वाळो । (इति पतिता ।)
[हं ! व्यालः ।]

137 **शाण्डिल्यः** - (उपगम्य) भोदि किं एदं।
[भवति किमिदम् ।]

138 **चेटी** - अय्य एसा अज्जुआ वाळेण दट्ठा।
[आर्य एषा अज्जुका व्यालेन दष्टा ।]

139 **शाण्डिल्यः** - अविहा ! भो भअवं एसा गणिआदारिआ वाळेण दट्ठा ।
[अविहा ! भो भगवन् एषा गणिकादारिका व्यालेन दष्टा ।]

140 **परिव्राजकः** - क्षीणेनास्याः कर्मणा भवितव्यम्। कुतः –

स्वकर्म भोक्तुं जायन्ते प्रायेणैव हि जन्तवः।
क्षीणे कर्मणि चान्यत्र पुनर्गच्छन्ति देहिनः ॥ २४ ॥

141 **चेटी** - अज्जुए ! किं बाधे !
[अज्जुके ! किं बाधते !]

142 **गणिका** - सीददि विअ मे सरीरं। उब्भमंति विअ मे प्पाणा। सइदुं इच्छामि।
[सीदतीव मे शरीरम्। उद्भ्रमन्तीव मे प्राणाः। शयितुमिच्छामि ।]

143 **चेटी** - सुहं सअदु अज्जुआ।
[सुखं शेतामज्जुका ।]

144 **गणिका** - हञ्जे अत्तं अभिवादेहि।
[हञ्जे मातरमभिवादय ।]

145 **चेटी** - मा मा एव्वं ! सअं एव्व गदुअ अत्तं अभिवादेहि णं।
[मा मैवम् ! स्वयमेव गत्वा मातरमभिवादय ननु ।]

146 **गणिका** - रामिळअं आळिंगेहि। (इति मूर्छिता पतति)
[रामिलकमालिङ्ग ।]

147 **चेटी** - हा हदा खु अज्जुआ।
[हा हता खल्वज्जुका ।]

148 **यमपुरुषः** - हन्त हृताः प्राणाः। एष भोः –

गङ्गामुत्तीर्य विन्ध्यां शुभसलिलवहां नर्मदामेष सह्यं
गोलेर्यीं कृष्णवेण्णां पशुपतिभवनं सुप्रयोगां च काञ्चीम्।
कावेरीं ताम्रपर्णीमथ मलयगिरिं सागरं लङ्घयित्वा
वेगादुत्तीर्य लङ्कां पवनसमगतिः प्राप्तवान्धर्मदेशम् ॥ २५ ॥

अयं विशालशाखो वटवृक्षः। अत्रासीनं चित्रगुप्तं नयामि।

(निष्क्रान्तः)

149 **चेटी** - हा अज्जुए।
[हा अज्जुके ।]

150 **शाण्डिल्यः - भअवं परित्तजदि एसा गणिआदारिआ अत्तणो पाणाणि।**

[भगवन् परित्यजत्येषा गणिकादारिकात्मनः प्राणान् ।]

151 **परिव्राजकः - मूर्ख ! परमप्रिया हि प्राणिनां प्राणाः। प्राणैरेव परित्यज्यते शरीरमिति वक्तव्यम्।**

152 **शाण्डिल्यः - आ अवेहि। अअरुण णिस्सिणेह कक्कसहिअअ दुट्ठबुद्ध भिण्णचरित्त कूरसअड मुधामुण्ड।**

[आ अपेहि। अकरुण निस्नेह कर्कशहृदय दुष्टबुद्धे भिन्नचारित्र कूरशकट मुधामुण्ड ।]

153 **परिव्राजकः - किमभिप्रेतं भवता।**

154 **शाण्डिल्यः - णामट्टसदं दे पूरइस्सं।**

[नामाष्टशतं ते पूरयिष्यामि ।]

155 **परिव्राजकः - छन्दतः।**

156 **शाण्डिल्यः - भो भअवं दुक्खिदोह्मि।**

[भो भगवन् दुःखितोऽस्मि ।]

157 **परिव्राजकः - किमर्थम्।**

158 **शाण्डिल्यः - अह्माणं सअणो एसा।**

[अस्माकं स्वजन एषा ।]

159 **परिव्राजकः - कथं स्वजनो नाम।**

160 **शाण्डिल्यः - एसावि पव्वाजआ विअ ण किंचि सिणेहं करेदि।**

[एषापि प्रव्राजका इव न किंचित्स्नेहं करोति ।]

161 **परिव्राजकः - दुर्लभस्नेहोऽपि भूयोऽर्थयोगात् स्निह्यत इति युक्तम्। कुतः –**

ये निर्ममा मोक्षमनुप्रपन्नाः
शास्त्रोपदिष्टेन पथा प्रयान्ति।
तेषामपि प्रीतिपराङ्मुखानां
गुणेष्वपेक्षां हृदयं करोति॥ २६॥

162 **शाण्डिल्यः - भो भअवं ण सक्कुणोमि अत्ताणं धारेदुं। उवसप्पिअ रोदामि।**

[भो भगवन् न शक्नोम्यात्मानं धारयितुम्। उपसर्प्य रोदिमि ।]

163 **परिव्राजकः - न खलु न खलु गन्तव्यम्।**

164 **शाण्डिल्यः - मा कुप्प। अजुत्तं पव्वाजआणं कुप्पिदुं। (उपसृत्य) हा अज्जुए ! हा पिअसंपण्णे हा महुरगाअणि !**

[मा कुप्य। अयुक्तं प्रव्राजकानां कोतितुम्। हा अज्जुके ! हा प्रियसम्पन्ने ! हा मधुरगायनि !]

165 **चेटी - अय्य किं एदं।**

[आर्य किमिदम् ।]

166 **शाण्डिल्यः - भोदि सिणेहो।**

[भवति स्नेहः ।]

167 **चेटी - (आत्मगतं) जुज्जइ, सव्वाणुकंपी साहुजणो णाम ।**

[युज्यते सर्वानुकम्पी साधुजनो नाम ।]

168 **शाण्डिल्यः - भोदि आमिस्सामि दाव णं ।**

[भवति आमृशामि तावदेनाम्]

169 **चेटी - पभवदि खु अय्यो ।**

[प्रभवति खल्वार्यः ।]

170 **शाण्डिल्यः - हा भोदि । (पादौ स्पृशति)**

[हा भवति ।]

171 **चेटी - मानु पादाणि आमिसिदुं ।**

[मानु पादावाम्रष्टुम् ।]

172 **शाण्डिल्यः - आ आउळाउळह्मि । सीसं पादं ण जाणामि । एदाणि ताळफळपीणाणि काळेयचंदणाणुळित्ताणि थणाणि अणधोमुहाणि तत्तहोदिए अधण्णस्स मम जीवंतीए ण आसादिदाणि ।**

[आ आकुलाकुलितोऽस्मि । शीर्षं पादं न जानामि । एतौ तालफलपीनौ कालेयचन्दनानुलिप्तौ स्तनावनधोमुखौ तत्रभवत्या अधन्यस्य मम जीवन्त्या नासादितौ ।]

173 **चेटी - (आत्मगतं) एव्व दाव करिस्सं । (प्रकाशं) अय्य मुहुत्तअं अज्जुअं पडिवाळेदु जाव अत्तं आणेमि ।**

[एवं तावत्करिष्यामि । आर्य मुहूर्तमज्जुकां प्रतिपालयतु यावन्मातरमानयामि ।]

174 **शाण्डिल्यः - गच्छ सिग्घं । अहं खु अत्ता अणत्ताणं ।**

[गच्छ शीघ्रम् । अहं खलु माता अमातृकाणाम् ।]

175 **चेटी - (आत्मगतम्) साणुक्कोसो एसो बह्मणो अज्जुअं ण परित्तजदि । जाव गच्छामि । (इति निष्क्रान्ता)**

[सानुक्रोश एष ब्राह्मणः अज्जुकां न परित्यजति । यावद्गच्छामि]

176 **शाण्डिल्यः - गदा एसा । सेरं रोदामि । हा अज्जुए ! हा महुरगाअणि । (इति रोदिति)**

[गतैषा । स्वैरं रोदिमि । हा अज्जुके ! हा मधुरगायनि ।]

177 **परिव्राजकः - शाण्डिल्य न कर्तव्यमेतत् ।**

178 **शाण्डिल्यः - आ अवेहि णिस्सिणेह ! मं पि तुमं विअ तक्केसि ।**

[आ अपेहि निस्नेह ! मामपि त्वामिव तर्कयसि ।]

179 **परिव्राजकः - आगच्छ वत्स । अधीष्व तावत् ।**

180 **शाण्डिल्यः - भअवं किं चिकिच्छीअदु दाव एसा अणाहा तवस्सिणी ।**

[भगवन् किं चिकित्स्यतां तावदेषा अनाथा तपस्विनी ।]

181 **परिव्राजकः - किमौषधशास्त्रं भवतः ।**

182 **शाण्डिल्यः - अघं दे जोअस्स फलं ।**

[अघं ते योगस्य फलम् ।]

183 **परिव्राजकः - (आत्मगतं) एष खलु तपस्वी कर्तव्याबोध्यतया आश्रमपदमाश्रमापवादं च न जानाति । किंचिच्छ्रुतं महेश्वरादिभिर्योगाचार्यैर्महद्भिः शिष्यानुक्रोशः सङ्गं न बाधत इति । तदस्य प्रत्ययोत्पादनं करिष्ये । ईदृशो योग इति । अस्या गणिकायाश्शरीरे आत्मानं नियोजयामि । (योगेनाविष्टः)**

184 **गणिका - (उत्थाय) शाण्डिल्य ! शाण्डिल्य !**

185 **शाण्डिल्यः - (सहर्षं) अविहा जीवदि ! पच्चाअदप्पाणा खु एसा । भोदी ! अअह्मि ।**

[अविहा जीवति ! प्रत्यागतप्राणा खल्वेषा । भवति ! अयमस्मि ।]

186 **गणिका - अप्रक्षालितपाणिभ्यां मा स्प्राक्षीः ।**

187 **शाण्डिल्यः - अदिचोक्खिणी खु इअं ।**

[अतिचौक्षिणी खल्वियम् ।]

188 **गण्किा - एहि वत्स ! अधीष्व तावत् ।**

189 **शाण्डिल्यः - इहवि अज्झअणं । भअवंतं एव्व उवसप्पामि । (उपगम्य) भो भअवं ! अइ मुदो खु भअवो ! हा वाचळय ! हा अदिजोगवित्त ! हा उवज्झाअ ! एव्वं बहुजाणंतो वि मरंति ।**

[इहाप्यध्ययनम् । भगवन्तमेवोपसर्पामि । भो भगवन् । अयि मृतः खलु भगवान् ! हा वाचालक ! हा अतियोगवित्त ! हा उपाध्याय ! एवं बहु जानन्तोऽपि म्रियन्ते ।]

(ततः प्रविशति माता चेटी च)

190 **चेटी - एदु एदु अत्ता ।**

[एत्वेतु माता ।]

191 **माता - कहिं कहिं मे दारिआ ।**

[कुत्र कुत्र मे दारिका ।]

192 **चेटी - एसा अज्जुआ उय्याणे वाळेण दट्ठा ।**

[एषा अज्जुका उद्याने व्यालेन दष्टा ।]

193 **माता - हा हदह्मि मंदभाआ ।**

[हा हतास्मि मन्दभाग्या ।]

194 **चेटी - समस्ससदु समस्ससदु अत्ता । एसा अज्जुआ सत्थट्ठिदा ।**

[समाश्वसितु समाश्वसितु माता । एषा अज्जुका सत्वस्थिता ।]

195 **माता - णं पइदित्था । (उपसृत्य) जादे वसंदसेणे किं एदं ?**

[ननु प्रकृतिस्था । जाते वसन्तसेने किमिदम् ?]

196 **गणिका - वृषलवृद्धे मा स्प्राक्षीः ।**

197 **माता - हद्धि ! किं एदं ?**

[हा धिक् ! किमिदम् ?]

198 **चेटी - अच्चारूढो सो विसवेओ ।**

[अत्यारूढः स विषवेगः ।]

199 **माता - गच्छ सिग्घं वेज्जं आणेहि ।**

[गच्छ शीघ्रं वैद्यमानय ।]

200 **चेटी - अत्ते तहा । (निष्क्रान्ता)**

[मातस्तथा ।]

(ततः प्रविशतः रामिलकश्चेटी च)

201 **चेटी** - जेदु जेदु अवुत्तो। आवुत्तं अपेक्खंती संतवदि अज्जुआ।

[जयतु जयतु आवुत्तः। आवुत्तमप्रेक्षमाणा संतपति अज्जुका।]

202 **रामिलकः** –

इच्छामि तावदस्याः
कलमधुरवचो मुखं विशालाक्ष्याः।
मधुपव्रतोऽभिपातुं
विकसितमिव कोमलं कमलम्॥ २७॥

(उपेत्य)

कथं मां दृष्ट्वा परावृत्तमुखी स्थिता ? (वस्त्रान्तं गृह्णन्)

एतन्निवर्तय सुगात्रि मुखारविन्द-
मीषत्तरङ्गपरिवृत्तमिवारविन्दम्।
प्रीणाति नाम तव वक्त्रमसर्वदृष्ट-
मल्पाल्पपीतमिव पाणिपुटेन तोयम्॥ २८॥

203 **गणिका** - भोस्तामिस्र ! मुच्यतां मम वस्त्रान्तः।

204 **रामिलकः** - भवति ! किमिदम् ?

205 **माता** - जदप्पहुदि वाळेण दट्ठा तदप्पहुदि असंबद्धं मंतेदि।

[यदा प्रभृति व्यालेन दष्टा तदा प्रभृत्यसंबद्धं मन्त्रयते।]

206 **रामिलकः** - एवम् –

व्यक्तमस्या गतं चेतस्ततः शून्ये तपस्विनी।
शरीरेऽन्येन केनापि सत्वयुक्तेन धर्षिता॥ २९॥

(प्रविश्य वैद्यश्चेटी च)

207 **चेटी** - एदु एदु अय्यो।

[एत्वेत्वार्यः।]

208 **वैद्यः** - कहिं सा ?

[कुत्र सा ?]

209 **चेटी** - एसा खु अज्जुआ ण दाव सत्थदि्ठदा।

[एषा खलु अज्जुका न तावत् सत्वस्थिता।]

210 **वैद्यः** - धस्सिदा महासप्पेण खादिदा भवे।

[धर्षिता महासर्पेण खादिता भवेत्।]

211 **चेटी** - कहं अय्यो जाणादि ?

[कथमार्यो जानाति ?]

212 **वैद्य: - महंतं विआरं करेदित्ति । अणेहि मम सव्वारंभाणि दाव आरभामि विसतंते । (उपविश्य मण्डलं रचयित्वा) कुंडळकुडिळगामिणि मंडळं पविस पविस । वासुइपुत्त चिट्ठ । शू शू – जाव सिरावेहं करिस्सं । कहिं कुठारिआ ।**

[महान्तं विकारं करोतीति । आनय मम सर्वारम्भांस्तावदारभे विषतन्त्रे । कुण्डलकुटिलगामिनि मण्डलं प्रविश प्रविश । वासुकिपुत्र तिष्ठ तिष्ठ । श्रू श्रू – यावश्शिरवेधं करिष्यामि । कुत्र कुठारिका ।]

213 **गणिका - मूर्खवैद्य ! अलं परिश्रमेण ।**

214 **वैद्य: - पित्तं पि अत्थि । अअं दे पित्तं वादं सेह्मं च णासेमि ।**

[पित्तमप्यस्ति । अहं ते पित्तं वातं श्लेष्म च नाशयामि ।]

215 **रामिलक: - भो: क्रियतां यत्न: । न खल्वकृतज्ञा वयम् ।**

216 **वैद्य: - सुंदरगुळिअं वाळवेज्जं आणेमि ।**

[सुन्दरगुळिकं व्यालवैद्यमानयामि ।]

(निष्क्रान्त:)

(तत: प्रविशति यमपुरुष:)

217 **यमपुरुष: - भो: ! भर्त्सितोस्मि यमेन ।**

न सा वसन्तसेनेयं क्षिप्रं तत्रैव नीयताम् ।
अन्या वसन्तसेना या क्षीणायुस्तामिहाऽनय ।। ३० ।।

यावदस्याश्शरीरमग्निसंयोगं न स्वीकरोति तावत्सप्राणामेनां करोमि । (विलोक्य) अये उत्थिता खल्वियम् । भो:! किन्नु खल्विदम् ।

अस्या जीवो मम करे उत्थितैषा वराङ्गना ।
आश्चर्यं परमं लोके भुवि पूर्वं न दृश्यते ।। ३१ ।।

(सर्वतोऽवलोक्य)

अये! अत्रभवान् योगी परिव्राजक: क्रीडति । किमिदानीं करिष्ये । भवतु दृष्टम् । अस्या गणिकाया आत्मानं परिव्राजकशरीरे न्यस्य अवसिते कर्मणि यथास्थानं विनियोजयामि । (तथा कृत्वा)

एते विप्रशरीरेऽस्मिन् स्त्रीप्राणा विनियोजिता: ।
यथासत्वं यथाशीलं प्रायो यास्यन्ति विक्रियाम् ।। ३२ ।।

(निष्क्रान्त:)

218 **परिव्राजक: - (उत्थाय) परहुदिए ! परहुदिए !**

[परभृतिके ! परभृतिके !]

219 **शाण्डिल्य: - अविहा पच्चागदप्पाणो खु भअवो । आ तक्केमि दुक्खभागिणो णम्मिअंतित्ति ।**

[अपिहा प्रत्यागतप्राण: खलु भगवान् । आ तर्कयामि दु:खभागिनो न म्रियन्त इति ।]

220 **परिव्राजक: - कहिं कहिं रामिळओ ।**

[कुत्र कुत्र रामिलक: ।]

221 **रामिलकः - भगवन्नयमस्मि ।**

222 **शाण्डिल्यः - भअवं किं एदं ? कुंडिअग्गहणो इदं वामहत्थं संकवळअपूरिदं विअ मे पडिभादि ।**

[भगवन् किमिदम् ? कुण्डिकाग्रहणोचितः वामहस्तः शङ्खवलयपूरित इव मे प्रतिभाति ।]

223 **परिव्राजकः - रामिळअ आळिंगेहि मं ।**

[रामिलक आलिङ्ग माम् ।]

224 **शाण्डिल्यः - किंसुअं आळिंगेहि ।**

[किंशुकमालिङ्ग ।]

225 **परिव्राजकः - रमिळअ मत्ता खु अं ।**

[रमिलक मत्ता खल्वहम् ।]

226 **शाण्डिल्यः - णहि णहि । उम्मत्तो खु तुमं ।**

[नहि नहि । उन्मत्तः खलु त्वम् ।]

227 **रामिलकः - भगवन्नामविरुद्धः खल्वयमालापः ।**

228 **परिव्राजकः - सुरं पिबामि ।**

[सुरां पिबामि ।]

229 **शाण्डिल्यः - विसं पिब । भोदु परिहासप्पमाणं जाणिस्सं । णेव भअवो णेव अज्जुआ । अहवा भअवदज्जुअं णाम एदं संउत्तं ।**

[विषं पिब । भवतु परिहासप्रमाणं ज्ञास्यामि । नैव भगवान् नैव अज्जुका । अथवा भगवदज्जुकं नामेदं संवृत्तम् ।]

230 **परिव्राजकः - परहुदिए परहुदिए आळिंगे मं ।**

[परभृतिके परभृतिके आलिङ्ग माम् ।]

231 **चेटी - अवेहि !**

[अपेहि !]

232 **माता - जादे वसंदसेने ।**

[जाते वसन्तसेने ।]

233 **परिव्राजकः - अत्ते इयह्मि । अत्ते वंदामि ।**

[मातः इयमस्मि । मातर्वन्दे ।]

234 **माता - भअवं किं एदं ?**

[भगवन्किमिदम् ?]

235 **परिव्राजकः - अत्ते पच्चवजाणासि मं । रामिळअ अज्ज चिराइदं खु तुए ।**

[मातः प्रत्यवजानासि माम् । रामिलक अद्य चिरायितं खलु त्वया ।]

236 **रामिलकः - भगवन् ! न वश्योस्मि ।**

(प्रविश्य वैद्य:)

237 **वैद्य: - गुळिआ अट्ठमया गहीदा ओसधं च। ण जाणे खणे जीविस्सदि मरिस्सदि वा त्ति। उदअं ! उदअं ! (उपगम्य)** [गुलिका अष्टमया गृहीता औषधं च। न जाने क्षणे जीविष्यति मरिष्यति वा इति। उदकमुदकम्।]

238 **चेटी - इदं उदअं।** [इदमुदकम्।]

239 **वैद्य: - गुळिआं ओघट्ठाआमि। अविहा ण हु अं दट्ठा। आविट्ठा खु भवे।**
[गुलिकामाघट्टयामि। अपिहा न खल्वियं दष्टा। आविष्टा खलु भवेत्।]

240 **गणिका - मूर्ख वैद्य ! वृथावृद्ध ! प्राणिनामन्तकमपि न जानीषे। कतमेनेयं सर्पेण व्यापादितेति वद।**

241 **वैद्य: - किं एत्थ अच्चरिअं ?**
[किमत्राश्चर्यम् ?]

242 **गणिका - शास्त्रमस्ति ?**

243 **वैद्य: - अत्थि पभूदंवि। सत्थसहस्संवि।**
[अस्ति प्रभूतमपि। सार्धसहस्रमपि।]

244 **गणिका - ब्रूहि ब्रूहि वैद्यशास्त्रम्।**

245 **वैद्य: - सुणादु होदी।** [श्रृणोतु भवती।]

वातिका: पैत्तिकाश्चैव श्लै- श्लै-...।

अविहा ! पुत्थअं पुत्थअं। [अपिहा ! पुस्तकं पुस्तकम्।]

246 **शाण्डिल्य: - अहो ! वेज्जस्स अहिरूवदा। एक्कपदे विसुमरिदो। होदु, मम वअस्सो एव्व। इदं पुत्थअं।**
[अहो ! वैद्यस्य अभिरूपता। एकपदे विस्मृत:। भवतु, मम वयस्य एव। इदं पुस्तकम्।]

247 **वैद्य: - सुणादु होदी।** [श्रृणोतु भवती।]

वातिका: पैत्तिकाश्चैव श्लैष्मिकाश्च महाविषा:।
त्रीणि सर्पा भवन्त्येते चतुर्थो नाधिगम्यते॥ ३३॥

248 **गणिका - अयमपशब्द:। 'त्रय: सर्पा' इति वक्तव्यम्। त्रीणि नपुंसकं भवति।**

249 **वैद्य: - अविहा वेय्याअरणसप्पेण खाइदा भवे।**
[अपिहा वैयाकरणसर्पेण खादिता भवेत्।]

250 **गणिका - कियन्तो विषवेगा: ?**

251 **वैद्य: - विसवेगा सदं।** [विषवेगा: शतम्।]

252 **गणिका - न न ! सप्त ते विषवेगा:। तद्यथा –**

रोमाञ्चो मुखशोषश्च वैवर्ण्यं चैव वेपथु:।
हिक्का श्वासश्च सम्मोह: सप्तैता विषविक्रिया:॥ ३४॥

सप्तविषवेगानतिक्रान्तोऽश्विभ्यामपि न शक्यते चिकित्सितुम्। अथवा वक्तव्यमस्ति चेद् ब्रूहि।

253 **वैद्यः** - ण हु अम्माणं विसओ। णमो भअवदीए। गच्छामि दाव अहं।

[न खल्वस्माकं विषयः। नमो भगवत्यै। गच्छामि तावदहम्।]

(निष्क्रान्तः)

(प्रविश्य यमपुरुषः)

254 **यमपुरुषः** - एष भोः !

गर्भस्रवैश्च पिटकज्वरकर्णरोगै-
र्गुल्माधिशूलहृदयाक्षिशिरोरुगाद्यैः।
अस्मिन्क्षणे बहुविधैः खलु विद्रवैश्च
क्षिप्रं कृता यमपुराभिमुखाश्च जीवाः॥ ३५॥

यावदहमपि भगवत्सन्देशमनुतिष्ठामि।

(गणिकामुपगम्य)

भगवन् मुच्यतां वृषल्याश्शरीरम्।

255 **गणिका** - छन्दतः।

256 **यमपुरुषः** - यथास्या जीवविनिमयं कृत्वा यावदहमपि स्वकार्यमनुतिष्ठामि।

(तथा कृत्वा निष्क्रान्तः)

257 **परिव्राजकः** - शाण्डिल्य ! शाण्डिल्य !

258 **शाण्डिल्यः** - एसो खु भअवो पय्यवत्थिदो। [एष खलु भगवन्पर्यवस्थितः।]

259 **गणिका** - परहुदिए ! परहुदिए ! [परभृतिके ! परभृतिके !]

260 **चेटी** - एसा अज्जुआ सहावेण मंतेदि। [एषा अज्जुका स्वभावेन मन्त्रयते।]

261 **माता** - जादे वसंदसेणे। [जाते वसन्तसेने।]

262 **रामिलकः** - हन्त प्रसन्ना ! प्रिये वसन्तसेने इतः।

(गणिका निष्क्रान्ता, रामिलकश्चेटी सपरिवारा माता च)

263 **शाण्डिल्यः** - भअवं किं एदं ? [भगवन्किमिदम् ?]

264 **परिव्राजकः** - महती खलु कथा। आवासे कथयिष्यामि।

(दिशोऽवलोक्य)

गतो दिवसः। सम्प्रति हि –

अस्तं गतो हि दिनकृद्गगनान्तलम्बी
मूषामुखस्थ इव तप्तसुवर्णराशिः।
यस्य प्रभाभिरनुरञ्जितमेघवृन्द-
मालक्ष्यते दहनगर्भमिवान्तरिक्षम्॥ ३६॥

(निष्क्रान्तौ)

॥ भगवदज्जुकम् समाप्तम्॥

Bhagavadajjukam

(*The Saint-Courtesan*)

Transliteration of Text and Translation

Bhagavadajjukam

Bhagavan- Ajjukā

(*Tataḥ praviśati nāndyantē sūtradhāraḥ*)
then enters nāndī-after Sūtradhāra

1 **Sūtradhāraḥ:**

***Tvāṁ pātu lakṣaṇāḍhyaḥ sura-vara- mukuṭēndra- cāru- maṇi-ghṛṣṭaḥ* |**
you protect attributes-excellent (of) gods foremost crown-Indra's beautiful gem rubbed
***Rāvaṇa-namitāṅguṣṭhō rudrasya sadārcitaḥ pādaḥ* ||1||**
Rāvaṇa bent-big toe (of)-Rudra's ever-worshipped foot

Idam-asmadīyaṁ gṛhaṁ, yāvat praviśāmi.
this our house will enter-I

(*Praviśya*)
entering

Vidūṣaka! Vidūṣaka!
Vidūshaka Vidūshaka

(*Praviśya*)
entering

Ārya ayam-asmi.
2 **Vidūṣakaḥ:** ***Ayya a'ahmi.***
sir here-am-I

3 **Sūtradhāraḥ:** ***Vijanaṁ tāvat yāvat-tē priyam-ākhyāsyāmi.***
no-one if then you-to pleasing tell-will-I

Ārya tathā. Ārya vijanaṁ gṛham- idam. Priyaṁ tāvad-ārya ācakṣatu.
4 **Vidūṣakaḥ:** ***Ayya taha.*** (*Niṣkramya praviśya*) ***Ayya vijaṇaṁ guhaṁ idaṁ. Pi'aṁ dāva ayyō ācikkhōdu.***
sir do crossing entering sir no one house this please do sir tell-let

5 **Sūtradhāraḥ:** ***Śrūyatām. Adyāsmi bahir-nagarād- āgacchatā anēka-siddhādēśa-janita-pratyayēna***
listen-do today-I out town-from coming-by many authorities born conviction
lakṣaṇinā brāhmaṇēnāham-ādiṣṭaḥ. Adya itas-saptamêhani tava rāja-kulē prēkṣā-bhaviṣyati.
predictions-by Brāmin-by-I told-was today from 7th-day-on you-to royal palace show will-be
Tatas-tvat-prayōga- pari- tuṣṭēna rājñā dattāṁ mahatīṁ śriyam-avāpsyasīti. Tasya
then your performance highly-pleased-by king-by given great wealth attain-will-thus his
brāhmaṇasyāmithyādēśitayā janitōtsāhaḥ tat-saṅgītakaṁ kariṣyāmi.
Brahmin's-true- predictions-by born-energy thus music-&-song arrange-will-I

Katamam- idānīm- āryēṇa nāṭakaṁ nāṭyatē?
6 **Vidūṣakaḥ:** ***Kadamaṁ 'dāṇiṁ ayyēṇa ṇāḍa'aṁ ṇā'ī'adi?***
which now sir-by play staged-will-be

The Saint-Courtesan

(*At the end of the Invocation,*[1] *the Director enters*)

1 **Director:**

Of excellent attributes, being rubbed by the beautiful gem
 In the crown of the foremost of gods, Mahēndra's[2] diadem,
And having the big toe which crushed Rāvaṇa,[3] too,
 May the ever-worshipped foot of Rudra protect you! ||1||

This is our house.[4] I'll enter.

(*Entering*)[5]

Vidūshaka! Vidūshaka!

(*The Buffoon enters*)

2 **Buffoon:** Sir, I'm here.

3 **Director:** If there's no one around, I'll tell you some pleasant news.[6]

4 **Buffoon:** Do, sir! (*Going around and coming back*)[7] Sir, no one's in this house, so do tell me the pleasant news.

5 **Director:** Listen! Today, I had my fortune told by a Brahmin, from out of town, whose conviction in his power of prediction was based on the insights of many ancient authorities. These were his words: "On the seventh day from today, you will be engaged to put on a show at the royal palace. Your performance will win you a great treasure – a gift from the highly pleased King!"[8] The Brahmin's predictions, which will surely come true, have convinced me I must make a determined effort. I'll begin by arranging the singing and dancing for it.[9]

6 **Buffoon:** Which play, sir, are you going to put on?

7 **Sūtradhāraḥ:** ***Atraiva me cinta atha tu nāṭaka-prakaraṇōdbhavāsu vārēhāmṛga-dima-samavakāra-***
here-only my-reflecting then - drama treatises-born vāra-īhāmṛiga ḍima samavakāra

vyāyōga-bhāṇa-sallāpa-vīthy-utsṛṣṭikāṅka-prahasanādiṣu daśajātiṣu nātya- rasēṣu
vyāyōga bhāṇa sallāpa vīthi utsṛishṭikāṅka prahasana(farce)-from 10-born-from stageable rasas-among

hāsyam-ēva pradhānam-iti paśyāmi. Tasmāt prahasanam- ēva prayōkṣyāmi.
comic only foremost thus see-I thus prahasana(farce) only stage-will-I

Ārya, ahaṁ hāsyōpi prahasanaṁ na jānē.
8 **Vidūṣakaḥ:** ***Ayya, ahaṁ hassō'vi pahasaṇaṁ ṇa jāṇē.***
sir I comedian-tho' farce don't know

9 **Sūtradhāraḥ:** ***Tēna hi śikṣyatāṁ bhavān. Na śakyam-aśikṣitēna kiñcid-api jñātum.***
then indeed taught-be you not possible untaught-by a-little even to-know

Tēna hi ārya ēva mē upādiśatu.
10 **Vidūṣakaḥ:** ***Tēṇa hi ayyō ēvva mē uvadisadu.***
then indeed sir only me instruct-let

11 **Sūtradhāraḥ:** ***Bāḍham.***
certainly

***Jñānārthaṁ kṛta- buddhis-tvaṁ sanmārgēṇānu-gaccha gacchantam* । . . .**
enlightenment bent-on-are you virtue-path-by follow follower

12 (*Nēpathyē*) ***Śāṇḍilya! Śāṇḍilya!***
back-stage Śāṇḍilya Śāṇḍilya

13 **[Sūtradhāraḥ:]** (*Śrutvā*)
hearing

***. . . Yōgīśvaraṁ dvija-vṛṣaṁ śiṣya iva māṁ parivrājam* ॥2॥**
yōgi-master Brahmin-bull disciple-as me mendicant

(*Niṣkrāntau*)
exit-both

Prastāvanā
establishment/launch

(*Tataḥ praviśati parivrājakaḥ*)
then enters Mendicant

14 **Parivrājakaḥ:** ***Śāṇḍilya! Śāṇḍilya!*** (*Pṛṣṭhatôvilōkya*) ***Na tāvad-dṛśyatē. Sadṛśam-asya tamōvṛtasya. Kutaḥ:***
Śāṇḍilya Śāṇḍilya behind-looking not-at-all to-be-seen fitting to-this dark-enveloped for

Dēhō rōga-nidhir-jarāvaśa-gatō līnāntakādhiṣṭhitō
body disease mine old-age- headed hidden-End-stationed

***yō nitya-pratighāta-ruddha-viṣayas-tīrē yathā pādapaḥ* ।**
which ever against-blow eroding rooting bank-on like tree

Taṁ labdhvā sukṛtair-anēka-guṇitair- dēhātmanā vismitō
that obtained merits-by many good-deeds-by materialism deluded

***mattō yō bala- rūpa-yauvana-guṇair- dōṣān-na tān paśyati* ॥3॥**
drunk who virility form youth qualities-by evils not those sees

Tasmād-anaparāddhaḥ khalvayaṁ tapasvī. Punar-api samāhvānaṁ kariṣyē. Śāṇḍilya! Śāṇḍilya!
thus not-guilty indeed-this poor-fellow again - calling do-I Śāṇḍilya Śāṇḍilya

7 **Director:** I've been reflecting on just this. Critical treatises on the drama have distinguished ten different types of plays: the androgynous parent, *nāṭaka-prakaraṇa*, and its engendered progeny, the series, *īhāmṛiga*, *ḍima*, *samavakāra*, *vyāyōga*, *bhāṇa*, *sallāpa*, *vīthī*, *utsṛishṭikāṅka*, and the *prahasana* or farce.[10] I've considered the respective dominant *rasas* of these ten types, and as I see it, the most important one is the *hāsya rasa*, which provokes laughter. Therefore, I'm going to put on a farce.

8 **Buffoon:** Sir, though I'm a comedian, I know nothing of farcical comedy.

9 **Director:** Then learn! One can't understand a thing without being taught!

10 **Buffoon:** If so, it's you, sir, who must teach me.

11 **Director:** Certainly.

> Since you are determined to become enlightened,
> a follower of the path of virtue . . .

12 **Voice:**[11] (*Off stage*) Shāṇḍilya! Shāṇḍilya!

13 **Director:** (*Hearing*)

> . . . As a disciple, follow me!
> a bull of a Brahmin mendicant, master yōgi. (2)

(*The two exit*)

The Play Proper is now launched

(*Then the Mendicant enters*)

14 **Mendicant:** Shāṇḍilya! Shāṇḍilya! (*Looking around*) He's not to be seen. Quite fitting for one who is surrounded by the darkness of ignorance. For:

> The body, a mine of diseases, subject to old age,
> poised on the brink of hidden Death,
> Is like a tree on a river bank,
> about to be uprooted by the ever-battering wave.
>
> And though such human embodiment is earned
> through numerous good deeds,[12] yet,
> Deluded by materialism, intoxicated with his virility,
> good looks, and youth, man is blind to those defects grave. (3)

Therefore, really, this poor fellow can't be blamed. I'll call him once again. Shāṇḍilya! Shāṇḍilya!

(*Tataḥ praviśati śāṇḍilya*)
then enters Śāṇḍilya

Bhōḥ prathamam- ēvāhaṁ karaṭaka- śēṣa- samṛddhē nirakṣara- prakṣipta jihvē kaṇṭha-
15 **Śāṇḍilyaḥ:** ***Bhō pudhamaṁ ēvva ahaṁ karaḍa'a-sēsa-samiddhē ṇirakkharap-pakkhitta-jihē kaṁṭhap-***
oh first-of-all I crow- remains-thriving-on no-letter- laid- tongue-on neck-

prasakta- yajñōpavītē brāhmaṇya mātra- parituṣṭē kulē prasūtaḥ. Tatō dvitīyam- asmākaṁ
pasatta-jaṇṇōpavīdē baṁmaṇṇa-matta- parituṭṭhē kuḷē pasūdō. Tadō dudī'aṁ ahmāṇaṁ
laid sacr.-thread-on brāhminhood-only-much-pleased-in family-in born-was then second our

gṛhēśana nāśēna bubhukṣitaḥ prātar- aśana- lobhēna śākya- śramaṇakaṁ pravrajitôsmi. Tatas-
gēhē asaṇa-ṇāsēṇa bubhukkhidō pādar-asaṇa-ḷōhēṇa sakki'a samaṇa'aṁ pavva'idōhmi. Tadō
house-in food destruction-by hungry(one) morning food desired-by Buddhist order initiated-was-I then

tatra dāsyāḥ putrāṇām-ēkakāla-bhuktatvēna bubhukṣitaḥ tam-api visṛjya cīvaraṁ chitvā pātraṁ pratōlya
tahiṁ dāsī'ē 'uttāṇaṁ ēkakāḷa-bhattaṁtaṇēṇa bubhukkhidō taṁ 'vi visajji'a cīvaraṁ chindi'a pattaṁ patōḷi'a
there slave- sons one-time eating-by hungry(one) that too giving-up robe tearing bowl breaking

chatra- mātraṁ gṛhītvā nirgatôsmi. Tatas- tṛtīyamasya duṣṭācāryasya bhāṇḍa- bhāra gardabhas-
chatta- mattaṁ gahi'a ṇiggadōhmi. Tadō tidī'aṁ imassa duṭṭhā cayyassa bhaṇḍa-bhāra gaddabhō
umbrella only holding setting-out-am-I then third this-of evil āchārya's vessels burden donkey

saṁvṛttaḥ. Kutra nu khalu kutaḥ nu khalu gatō bhagavān? Ā! Ēṣa duṣṭaliṅgī prātar- aśana- lōbhēna ēkākī
samuttō. Kahiṁ ṇu khu kudō ṇu khu gādō bha'avō? Ā! Ēsō duṭṭhā ḷiṁgī pādar-asaṇa-ḷōhēṇa ē'ā'ī
changed-am-I where for have what for have gone Bhagavan ah this hypocrite morn.-meal- desire-of alone

bhikṣām- āhiṇḍituṁ gata iti tarkayāmi. Yāvad-adūra- gataṁ bhagavantaṁ saṁbhāvayāmi.
bhikkhaṁ āhiṁḍiduṁ gadō'tti takkēmi. Jāva adūra- gadaṁ bha'avaṁtaṁ saṁbhāvēmi.
alms-beg search gone so deduce-I so not-distance gone(one) Bhagavan imagine-I'd

Ēṣa khalu bhagavān! Marṣayatu marṣayatu bhagavān!
(*Parikramya dṛṣṭvā*) ***Ēsō khu bha'avō!*** (*Upasṛtya*) ***Marisēdu marisēdu bha'avō!***
crossing looking here ! Bhagavan approaching forgive-let forgive-let Bhagavan

16 **Parivrājakaḥ:** ***Śāṇḍilya na bhētavyaṁ na bhētavyam.***
Śāṇḍilya don't afraid-be don't afraid-be

Bhō bhagavann- asmin jīva- lōkē nityōtsava- viśēṣē sukha- pradhānē kēna vidhinā
17 **Śāṇḍilyaḥ:** ***Bhō bha'avaṁ imassīṁ jīva- ḷō'ē ṇiccōccava- visēsē suhap- pahāṇē kēṇa vihiṇā***
O Bhagavan this-in living-world ever-festive noted-in pleasure-foremost-in which-by way-by

bhagavān bhikṣām- āhiṇḍatē?
bha'avō bhikkaṁ āhiṁḍadi?
Bhagavan alms-in search-goes

18 **Parivrājakaḥ:** ***Śṛṇu:***
listen

Amāna- kāmas-sahita- vyadharṣaṇaḥ
without-pride desire together insults

kṛśājjanād- bhaikṣa-kṛtātma-dhāraṇaḥ |
pious-people begging done-self-sustaining

Carāmi dōṣa-vyasanōttaraṁ jagad-
wander-I vices- addict.- beyond world

hradaṁ bahugrāham-ivāpramādavān ||4||
ocean monsters like unfrightened-one

(*Then the Disciple enters*)

15 **Disciple:** First of all, I was born in a family which flourished on the remains of the food for crows in the death ceremony.[13] Our tongues were untouched by learning, unlettered,[14] though around our necks we wore the sacred thread and were very pleased with our Brahminhood.

Secondly, as there was no food in our house, I went hungry. Craving food at least in the morning, I became a convert to Buddhism. But because those bastards eat only once a day, I kept on feeling hungry, and I gave up that religion too. I tore up the robe, broke the begging bowl, and came away with only this umbrella.

Thirdly, I've become an ass, a beast of burden carrying the belongings of a wretched teacher!

Where has the Bhagavan gone? What's he up to? Ah! I figure that depraved hypocrite, craving a morning meal, has gone off by himself to beg alms. I don't think he's gone far.

(*Crossing, then noticing*) Oh! The Bhagavan's here! (*Approaching*) Forgive me! Forgive me, O Bhagavan!

16 **Mendicant:** Shāṇḍilya, don't be afraid. Don't be afraid.

17 **Disciple:** O Bhagavan, what's your method of begging food in this world, with its never-ending round of festivals, where the greatest importance is given to pleasure?

18 **Mendicant:** Listen:

Without pride, desire, or concern about insult or injury,
  Sustaining myself through the offering of the pious,
I move above this world full of addictive vices
  Like one who is unperturbed crossing an ocean of grasping monsters (4)

Bhō bhagavan!
19 **Śāṇḍilyaḥ:** ***Bhō bha'avaṁ!***
O Bhagavan

Na māmakō asti na bhrātṛkō vā
Ṇa māma'ō atthi ṇa bhādu'ō vā
no my-own is no brother or

pitā kutō mē bhagavat- prasādaḥ
pidā kudō mē bha'avap- pasādō I
father where-for me-to Bhagavan's blessing

Ēkō aham- anna- hatatvēna
Ēkkō ahaṁ aṇṇa-hadattaṇēṇa
alone I food- destruction-by

yaṣṭiṁ praviṣṭō na tu dharma-lōbhāt
jaṭṭhiṁ paviṭṭhō ṇa hu dhamma-ḷōhā II5II
order entered not-at-all dharma desire-from

20 **Parivrājakaḥ:** ***Śāṇḍilya kim-ētat?***
Śāṇḍilya what this

Nanu bhūtārthō alīkaṁ bandhakam- iti bhagavān bhaṇati?
21 **Śāṇḍilyaḥ:** ***Ṇaṁ bhūdatthō aḷī'aṁ baṁdha'aṁ 'ti bha'avō bhaṇādi?***
doesn't truth falsity bondage thus Bhagavan say

22 **Parivrājakaḥ:** ***Atha kim? Satyam-anṛtaṁ cābhisandhāya kṛtaṁ bandhakaṁ bhavati. Kutaḥ:***
then what truth falsity & coupling made bondage becomes for

Yadā tu saṁkalpitam- iṣṭam- iṣṭataḥ
when - solemn-vow sacrif.-rite selfish-motive-w/

karōti karmāvahitēndriyaḥ pumān I
does act-plunged-in-senses man

Tadāsya tat-karma-phalaṁ sadā suraiḥ
then-*this* that action- fruit ever gods-by

surakṣitō nyāsa ivānu-pālyatē II6II
well-protected trust like- safeguarded-is

Kadā nu khalu tasya phalaṁ labhatē?
23 **Śāṇḍilyaḥ:** ***Kadā ṇu khu tassa phaḷaṁ ḷahadi?***
when exactly *that*-of fruit obtained-is

24 **Parivrājakaḥ:** ***Yadā virāgam- aiśvaryaṁ labhatē tadā.***
when desirelessness treasure obtained-is then

Tat- punaḥ kathaṁ labhatē?
25 **Śāṇḍilyaḥ:** ***Taṁ puṇa kahaṁ ḷahadi?***
that again how obtained-is

26 **Parivrājakaḥ:** ***Asaṅgatayā.***
non-attachment-by

Bhō bhagavan, kiṁ punar-idam- asaṅgatam- iti pṛcchyatē?
27 **Śāṇḍilyaḥ:** ***Bhō bha'avaṁ, kiṁ puṇa ēdaṁ asaṁgadaṁ 'ti puccadi?***
O Bhagavan what again this nonsense thus questioned

19 **Disciple:** O Bhagavan!

I have no one of my own, no father or brother,
Just the Bhagavan's blessing.
Owing to lack of food alone I entered this order,
Not through desire for Dharma possessing.[15] (5)

20 **Mendicant:** What is this, Shāṇḍilya?

21 **Disciple:** Doesn't the Bhagavan say that falsely representing true facts leads to bondage?

22 **Mendicant:** Yes, of course! Truth and falsification – the coupling of these results in bondage. Because:

When a man with entangling selfish motives performs
a sacrificial rite, his senses deeply involved,
Then the fruit of this act, bondage, will ever be held
secure by the gods, like a safeguarded trust. (6)

23 **Disciple:** But when would one get the fruit of that sacrificial act which is performed *without* any selfish motive?[16]

24 **Mendicant:** When one gets the treasure of desirelessness!

25 **Disciple:** And how is that attained?

26 **Mendicant:** By non-attachment, non-sensuousness.

27 **Disciple:** Again, O Bhagavan, I ask: What is this 'non-attachment' *nonsense-ness*?

28 **Parivrājakaḥ:** ***Rāgadvēṣayōr madhya-sthā. Kutaḥ:***
desire-hate-both midway stands-(it) for

Sukhēṣu duḥkhēṣu ca nitya-tulyatāṁ bhayēṣu harṣēṣu ca nātiriktatām **|**
happiness-in suffering-in and ever balanced danger-to delight-to and indifference

Suhṛt- sva-mitrēṣu ca bhāva- tulyatāṁ vadanti tāṁ tatva-vidō-hy- asaṅgatām **||7||**
friends-foes-toward and attitude balanced say that truth- knowers non-attachment

Kim- idaṁ punar-asti?
29 **Śāṇḍilyaḥ:** ***Kiṁ ēdaṁ puṇa atthi?***
does this again exist

30 **Parivrājakaḥ:** ***Nāsatas- saṁjñā bhavati.***
not non-existence denoted is

Śakyaṁ kartum- iti bhagavān bhaṇati?
31 **Śāṇḍilyaḥ:** ***Sakkaṁ kuttaṁ 'ti bha'avō bhaṇādi?***
possible to-achieve thus Bhagavan says

32 **Parivrājakaḥ:** ***Kaḥ sandēhaḥ?***
what doubt

Alīkam- alīkam- idam!
33 **Śāṇḍilyaḥ:** ***Aḷī'aṁ aḷī'aṁ ēdaṁ!***
not-true not-true this

34 **Parivrājakaḥ:** ***Katham-iva?***
how

Bhagavan khalu tāvan-māṁ kimarthaṁ kupyati?
35 **Śāṇḍilyaḥ:** ***Bha'avō khu dāva maṁ kissa kuppadi?***
Bhagavan indeed get me-with why angry

36 **Parivrājakaḥ:** ***Nādhīṣa iti!***
don't-learn because

Yady-aham- adhyēmi vā nādhyēmi vā kiṁ tava muktasya?
37 **Śāṇḍilyaḥ:** ***Jadi ahaṁ ahī'āmi vā ṇāhī'āmi vā kiṁ dava muttassa?***
if I learn or don't learn or what you-to liberatee

38 **Parivrājakaḥ:** ***Mā-maivam. Abhyupagata-śiṣyārthaṁ tāḍanaṁ smṛtam- iti. Tasmād-akupitaś-***
no not-that become disciple-sake-of beating tradition thus thus without-anger

cāhaṁ śrēyōrthaṁ bhavantaṁ tāḍayāmi.
at-all-I welfare-sake you beat-I

Āścaryam! Āścaryam! Akupitō nāma tāḍayati kila bhagavān. Chidyatām-ēṣā kathā. Ati- krāmati bhikṣā- vēlā.
39 **Śāṇḍilyaḥ:** ***Accēraṁ! Accēraṁ! Akuvidō ṇāma tāḍēdi kiḷa bha'avō. Hijjadu ēsā kahā. Adi-kkamadi bhikkha vēḷā.***
amazing amazing non-anger ! beats ! Bhagavan give-up this story away-passing beg. time

40 **Parivrājakaḥ:** ***Mūrkha! Prātas- tāvan-na madhyāhnaḥ. Nyasta-musalē vyaṅgārē sarva-bhukta-janē kālē***
fool morning only not noon lay-aside pestle fire-dies all- eaten people time

ity- upadēśaḥ. Tasmād-viśramārtham-idam-udyānaṁ praviśāvaḥ.
thus tradition thus rest-for this park enter-let's

Hā! Hā! Pratijñā-hānikaḥ khalu bhagavān saṁvṛttaḥ.
41 **Śāṇḍilyaḥ:** ***Hā! Hā! Paḍijjā-hāṇī'ō khu bha'avō saṁvuttō.***
oh! oh! vow- breaker indeed Bhagavan become-has

28 **Mendicant:** It is that standing neutral – inclining neither toward desire nor hate. For:

Be indifferent always to pleasure or pain,
By dangers, delights, unswayed remain,

Have equal regard for friend or foe –
That is 'non-attachment' to those who know. (7)

29 **Disciple:** But again, is there really such a thing?

30 **Mendicant:** The term cannot be said to denote the non-existent.

31 **Disciple:** Does the Bhagavan say it is possible to achieve it?

32 **Mendicant:** Any doubt?

33 **Disciple:** Not so! It's not so!

34 **Mendicant:** How so?

35 **Disciple:** Why does the Bhagavan get angry with me?

36 **Mendicant:** Because you don't learn!

37 **Disciple:** Whether I learn or not, what's it to you, one who is liberated?

38 **Mendicant:** No, it's not like that![17] For anyone who becomes a disciple, a beating is quite in order as a matter of discipline, so it is said. Thus, it's without any sense of anger, I beat you for your own good!

39 **Disciple:** Amazing! The Bhagavan beating me without anger is amazing! Give up that story! The time for begging is almost over.

40 **Mendicant:** Fool! It's still morning, not yet noon. "When the pestle is laid aside, the cooking fire's out, and all the householders have eaten, that's the prescribed time." Therefore, let us enter this park and take rest.

41 **Disciple:** Oh, oh! The Bhagavan has broken his vow!

42 **Parivrājakaḥ:** ***Katham-iva?***
how- so

Nanu sama- sukha-duḥkhaḥ kila bhagavān.
43 **Śāṇḍilyaḥ:** ***Ṇaṁ sama-suha-dukkhō kiḷa bha'avō.***
- equal pleasure pain - Bhagavan

44 **Parivrājakaḥ:** ***Atha kim? Sama-sukha-duḥkhō mamātmā. Karmātmā viśramam-icchati.***
then what equal pleasure pain my soul embodied-soul rest wants

Bhagavan ka ēṣa ātmā nāma? Kônyaḥ karmātmā nāma?
45 **Śāṇḍilyaḥ:** ***Bha'avaṁ kō ēsō attā ṇāma? Kō aṇṇō kammattā ṇāma?***
Bhagavan what this soul called what other embodied-self called

46 **Parivrājakaḥ:** ***Śṛṇu:***
listen

Yaḥ svapnē gaganam- upaiti sôntarātmā
which dream-in heaven reaches that-inner-soul

sôpy- ātmā vidhi-vihitaṁ prayāti yaś- ca I
that-too soul fate ordained goes which also

Dēhôyaṁ nara iti saṁjñitônyathā vā
body-this Man thus sentient-beings-other or

karmātmā śrama- sukha- bhājanaṁ narāṇām II8II
embodied-self weariness pleasure vessel people's

Yō ajaraḥ amaraḥ acchēdyaḥ abhēdyaḥ sa ātmā nāma. Yō hasati hāsayati śētē
47 **Śāṇḍilyaḥ:** ***Jō ajarō amarō acchējjō abhējjō sō attā ṇāma. Jō hasadi hāsēdi sa'adi***
which unageing immortal indivisible inseparable that soul called which laughs laugh-makes sleeps

bhuṅktē vilayaṁ ca gacchati sa karmātmā nāma.
buṁjēdi viḷa'aṁ ca gacchadi sō kammattā ṇāma.
eats dissolution and goes-to that embod.-self called

48 **Parivrājakaḥ:** ***Yathā grāhyaṁ tathā gṛhītam.***
as graspable so grasped

Ā apēhi! Abhi- gṛhītôsi.
49 **Śāṇḍilyaḥ:** ***Ā apēhi! Abhi-ggahīdōsi.***
oh go-away caught-you're

50 **Parivrājakaḥ:** ***Katham-iva?***
how- so

Nanu sa ēvēdānīm- ēṣaḥ. Na hi śarīraṁ vinā asti kim-api.
51 **Śāṇḍilyaḥ:** ***Ṇaṁ sō ēvva'dāṇiṁ ēsō. Ṇa hi sarīraṁ viṇā atthi kiṁ 'vi.***
isn't that really-thus this not ! body except is anything

52 **Parivr.:** ***Laukikam-abhihitam. Yataś-ca bhēdam- upagatānāṁ satvānāṁ sthānāni śruyantē. Ata ēvaṁ brūmaḥ.***
worldly stated-was from which differentiated attained beings levels perceived thus only said-we

Sarvaṁ tāvat-tiṣṭhatu. Tvaṁ tāvat-kaḥ?
53 **Śāṇḍilyaḥ:** ***Savvaṁ dāva tiṭṭhadu. Tuvaṁ dāva kō?***
everything let stand 'you' indeed what

42 **Mendicant:** How so?

43 **Disciple:** Pleasure or pain! – isn't it all the same to the Bhagavan?

44 **Mendicant:** Yes, of course. Pleasure, pain – it *is* all the same for my soul. But my embodied self needs rest.

45 **Disciple:** O Bhagavan, what's the difference between the 'soul' and the 'embodied self'?

46 **Mendicant:** Listen:

That which, in a dream, reaches the Highest Heaven is the Inner Soul;
That same soul is the subtle body which transmigrates according to Fate's decree;
And as the active gross, embodied self, whether human or other sentient being,
It is the receptacle of people's suffering and pleasure. (8)

47 **Disciple:** Unageing, immortal, indivisible, and inseparable – IT is called Soul; laughing, being laughed at, sleeping, eating, and suffering degeneration – IT is called the Embodied Self.

48 **Mendicant:** You have understood correctly.

49 **Disciple:** Ah! Go on! You've been caught!

50 **Mendicant:** How so?

51 **Disciple:** If the soul is really the same as the body, then the body is the Ultimate Reality. Nothing is Real except Body!

52 **Mendicant:** I've just expressed the worldly view. One perceives separate beings of different kinds at this level. Therefore, I said what I said.

53 **Disciple:** Fine. What exactly is it that is 'you'?

54 **Parivrājakaḥ:** ***Śṛṇū:***
listen

Kha-pavana-salilānāṁ tējasaś-caika-dēśād-
sky- wind- water-of fire & one place
upacita- cala- mūrtiḥ pārthiva-dravya-rāśiḥ **।**
assemblage moving image earthly matter group
Śravaṇa-nayana-jihvā-nāsikā-sparśa-vēdī
ear eye tongue nose touch knower
nara iti kṛta saṁjñaḥ kôpy-ahaṁ prāṇi-dharmā **॥9॥**
Man thus made called some I animal order

Hā! Hā! Ētāvan-mātreṇa ātmānam-api na jānāti. Kiṁ punar-ātmānam? Bhō bhagavann-idam-udyānam.
55 **Śāṇḍ.:** ***Hā! Hā! Ētti'a-mattēṇa attāṇaṁ 'vi ṇa jāṇādi. Kiṁ puṇa attāṇaṁ?*** *(Vilōkya)* ***Bhō bha'avaṁ idaṁ uyyāṇaṁ.***
oh! oh! this even self - not know how again Soul seeing O Bhagavan this garden

56 **Parivrājakaḥ:** ***Tvaṁ tāvat-praviśāgrataḥ. Vivikta śaraṇāraṇya-pratiśrayā vayam.***
you - enter-first solitary retreat-forest dwellers we

Bhagavān- ēva purataḥ praviśatu. Ahaṁ pṛṣṭhataḥ praviśāmi.
57 **Śāṇḍilyaḥ:** ***Bha'avaṁ ēvva puradō pavisadu. Ahaṁ piṭṭhadō pavisāmi.***
Bhagavan only in-front enter-let I behind enter

58 **Parivrājakaḥ:** ***Kimartham?***
why

Hēlāyanyā mama mātuḥ śrutam- aśōka- pallavāntara-niruddhō vyāgghraḥ prativasatīti.
59 **Śāṇḍilyaḥ:** ***Hēḷā'aṇī'ē mama mādā'ē sudaṁ asō'a-pallavaṁta-ṇiḷuddhō vagghō paḍivasadi'tti.***
jokingly my mother-fr heard ashōka buds-in enclosed tiger lives thus

Tad- bhagavān- ēva purataḥ praviśatu.
Tā bha'avaṁ ēvva puradō pavisadu.
thus Bhagavan only in-front enter-let

60 **Parivrājakaḥ:** ***Bāḍham.*** *(Praviśataḥ)*
certainly enters-he

Apihā! Vyāgghrēṇa gṛhītôsmi. Mōcaya māṁ vyāgghra-mukhāt. Anātha iva vyāgghrēna khāditôsmi.
61 **Śāṇḍilyaḥ:** ***Avihā! Vagghēṇa gahīdōhmi. Mōcē'ī maṁ vaggha mukhādō. Aṇāhō vi'a vagghēṇa khā'idōhmi.***
hey tiger-by caught-am-I free me tiger- jaws-from helpless like tiger-by eaten-am-I

Idaṁ khalu rudhiraṁ prasravati kaṇṭhāt.
Idaṁ khu ḷuhiḷaṁ passavadi kaṁṭhādō.
this indeed blood flowing-is neck-from

62 **Parivrājakaḥ:** ***Śāṇḍilya! Na bhētavyaṁ na bhētavyam. Mayūraḥ khalv- ēṣaḥ.***
Śāṇḍilya don't afraid-be don't afraid-be peacock indeed it-(is)

Satyaṁ mayūraḥ?
63 **Śāṇḍilyaḥ:** ***Saccaṁ mōrō?***
truly peacock

64 **Parivrājakaḥ:** ***Atha kim? Satyaṁ mayūraḥ.***
then what truly peacock

Yadi mayūras-tēna hy-udghāṭayāmy-akṣiṇī.
65 **Śāṇḍilyaḥ:** ***Jayi mōrō tēṇa- hi ugghāḍēmi akkhiṇi.***
if peacock then ! open-will-I eyes

54 **Mendicant:** Listen:

A mass of earthly particles, ether, air, water, and fire,
  A moving image out of these composed;
Perceiver through ear, eye, tongue, nose, touch,
  I'm known as a human of the animate order, I suppose. (9)

55 **Disciple:** Oh, oh! Even at this level you don't understand your 'self'! How, then, the transcendental Self? (*Seeing*) O Bhagavan, here's a pleasure garden.

56 **Mendicant:** Go ahead. A secluded retreat in the forest is appropriate for us.

57 **Disciple:** Let the Bhagavan enter first. I'll follow.

58 **Mendicant:** Why?

59 **Disciple:** It's something I heard from my mother. She used to tease me by saying that a tiger lives hidden in ashōka buds.[18] Therefore, let the Bhagavan go first.

60 **Mendicant:** All right. (*He enters*)

61 **Disciple:** Hey! I'm caught by the tiger! Free me from the jaws of this tiger! I'm helpless! I'm being devoured by the tiger! Here's blood pouring down my neck.

62 **Mendicant:** Shāṇḍilya, don't be afraid. Don't be afraid. It's only a peacock.

63 **Disciple:** Is it really a peacock?

64 **Mendicant:** Yes, of course. It's really a peacock.

65 **Disciple:** If it's peacock, I'll open my eyes.

66 **Parivrājakaḥ:** ***Chandataḥ.***
as-(you)-wish

Haṁ dāsyāḥ putrō vyāgghraḥ mad- bhayēna mayūra- rūpaṁ gṛhītvā palāyatē.
67 **Śāṇḍilyaḥ:** ***Haṁ dāsī'ē puttō vagghō mab-bhayēṇa mōra-rūvaṁ gahvi'a paḷā'adi.*** (*Udyānaṁ nirūpya*)
hmm slave-son tiger me-of fear-by peacock form assuming running-off park noticing

Hī! Hī! Campakārjuna- kadamba- nīpa-nicula-tilaka-kurabaka-karṇikāra- karpūra- cūta-priyaṅgu-sāla- tāla-tamāla
Hī! Hī! Campa'a ajjuṇa-kadaṁba-ṇīva-ṇi'uḷa-tiḷa'a-kurava'a-kaṇṇi'āra-kappūra-cūda-pi'aṁgu-sāḷa-tāḷa-tamāḷa-
hee hee

punnāga-nāga-bakula-sarala- sarja-sinduvāra- tṛṇaśūlya-saptaparṇa- karavīra- kuṭajavahni- candanāśōka
puṇṇā'a-ṇā'a-va'uḷa-saraḷa-sajja-siṁduvāra-tiṇasuḷḷa-sattavaṇṇa-kaṇavīra-kuḍacavaṇṇi-caṁdaṇāsō'a-

mallikā-nandyāvarta-tagara-khadira- kadalī-samavakīrṇaṁ vasantôpaśōbhitaṁ pravāla- patra- pallava- dala
maḷḷi'ā-ṇaṁdēvatta-ta'ara-khadira-kadaḷī-samavakiṇṇaṁ vasaṁdōpasōhidaṁ pavāḷa-patta-paḷḷava-daḷa-
surrounded spring-adorned tender leaves sprout petals

kusuma- mañjarī- samākulaṁ ati- mukta- mālatī- latā- maṇḍapa- maṇḍitaṁ, mayūra- kōkila- matta- bhramara-
kusuma-mañjari-samāvuḷaṁ adi-mutta- māḷadī-ḷadā-maṁḍava-maṁḍidaṁ, mōra- kō'iḷa- mattab-bhamara-
flower bunch full-of greatly drooping jasmine creeper bower embellished peacock cuckoo drunk- bee

madhurā-rāva-saṅghuṣṭaṁ, priyajana-viprayōga-samutpanna- śōkābhibhūta-yuvatī-janānām- anutāpakaraṁ,
mahurā-rāva-saṁghuṭṭaṁ, pi'ajaṇa-vippa'ō'a-sam-uppaṇṇa-sō'ā'hihūda- juvadī-jaṇāṇaṁ aṇudāva'araṁ,
sweet buzz noisy dear-ones separation born sorrow-full young ladies' anguish-causing

saṁprayuktānāṁ sukhāvaham. Ahō ramaṇīyam khalv- idam-udyānam!
saṁpavuttāṇaṁ suhāvahaṁ. Ahō ramaṇijjaṁ khu idaṁ uyyāṇaṁ!
united (lovers) delighting oh beautiful indeed this park

68 **Parivrājakaḥ:** ***Mūrkha! Ahany-ahani hīyamānēṣv-indriyēṣu kiṁ tē ramaṇīyam? Paśya kutaḥ:***
fool day (by) day declining senses what you-to beauty see for

Abhy-āgataḥ kisalayābharaṇō vasantaḥ
arrived has sprout-ornamented spring
prāptā śarat- kumuda-ṣaṇḍa- vibhūṣaṇēti **|**
arrived autumn lotus multitude embellished-thus
Bālō navēṣvṛtuṣu rajyati nāma lōkē
child new-season-in yearns-for indeed world-in
yaj- jīvitaṁ harati tat- kila ramyam-asya **||10||**
which life steals that indeed beautiful this-to

Yad- yadā ramanīyaṁ tat- tadā ramanīyam- iti pṛcchyatē.
69 **Śāṇḍilyaḥ:** ***Jaṁ jadā ramaṇijjaṁ taṁ tadā ramaṇijjaṁ 'ti pucchadi.***
that when beautiful that then beautiful thus says (one)

70 **Parivrājakaḥ:** ***Apāṇḍityam-abhihitam! Paśya:***
ignorance spoken see

Anāgataṁ prārthayatām-atikrāntaṁ ca śōcatām **|**
unobtained supplicants missed-out and bewailers
Vartamanair- atuṣṭānāṁ nirvāṇaṁ nôpapadyatē **||11||**
present-with dissatisfied(ones) salvation don't attain

66 **Mendicant:** You may.

67 **Disciple:** Hmm, that bastard tiger's afraid of me! He has changed into a peacock and is running away! (*Looking around the park*) Hee! Hee! *Champakā*, *arjuna*, *kadamba*, *nīpa*, *nichula*, *tilaka*, *kurabaka*, *karṇikāra*, *karpūra*, *chūta*, *priyaṅgu*, *sāla*, *tāla*, *tamāla*, *punnāga*, *nāga*, *bakula*, *sarala*, *sarja*, *sinduvāra*, *tṛiṇaśūlya*, *saptaparṇa*, *karavīra*, *kuṭajavahni*, *chandanā*, *ashōka*, *mallikā*, *nandyāvarta*, *tagara*, *khadira*, and *kadalī*,[19] all around, bedecked in the loveliness of spring – a pavilion embellished with the tender leaves and flowers of the jasmine creeper, thick clusters of blossoms drooping low – sweet, resonant notes of the peacock, cuckoo, and drunken bees – for young maidens whose hearts are filled with sorrow due to separation from their lovers, what a source of anguish! But to those who are united, such pleasure! Oh, how beautiful this park is!

68 **Mendicant:** Fool! The power of your senses is day by day ebbing away! What is beauty to you? Look! You say:

> "Spring is here, decorated with tender leaves!
> "Autumn has come, ornamented with masses of lotus!"
> In this world, indeed, a child yearns for each new season,
> Ah! It really steals away his life, yet to him it's beauty! (10)

69 **Disciple:** When something is beautiful, then one says that it is beautiful!

70 **Mendicant:** Spoken in ignorance of the shāstras! See:

> Those who long for things they cannot get,
> Who grieve for what in life they miss,
> And are discontented with their present state,
> Such people never reach salvation's bliss! (11)

Āyatamānaḥ panthāḥ – nanu kutrēdānīm- upaviśāvaḥ?
71 **Śāṇḍilyaḥ:** ***Ā'adamāṇō paṁthā – ṇaṁ kahiṁ'dāṇiṁ upavisāvō?***
long path - where now sit-down (we)

72 **Parivrājakaḥ:** ***Ihaiva vasiṣyāvahē.***
here-itself sit-down (we)

Acōkṣam! Acōkṣam!
73 **Śāṇḍilyaḥ:** ***Acōkkhaṁ! Acōkkhaṁ!***
unclean unclean

74 **Parivrājakaḥ:** ***Mēdhyam- araṇyam-adūṣyā bhūḥ.***
sacrif.-pure forest undefiled earth

Yadi pariśrānta upaviśatu- kāmaḥ acaukṣaṁ caukṣam vā karōṣi.
75 **Śāṇḍilyaḥ:** ***Ja'i parissaṁtō uvavisadu-kāmō acōkkhaṁ cōkkhaṁ vā karēsi.***
if tired sitting desiring unclean clean as make

76 **Parivrājakaḥ:** ***Śrutiḥ pramāṇaṁ nāham. Kutaḥ:***
scripture authority not-I for

Atimānônmattānām- ahitē hitam- iti kṛta-pratijñānām **।**
conceit-intoxicated improper proper thus done swear (those who)

Naivāsti paraṁ tēṣāṁ svacchanda kṛta-pramāṇānām **॥12॥**
not-at-all-is beyond them-to subjectively make authority

Apramāṇaṁ tavēdaṁ bahulaṁ mantrayamāṇasya.
77 **Śāṇḍilyaḥ:** ***Appamāṇaṁ tuha ēdaṁ bahu'aṁ maṁta'aṁtassa.***
no authority you-to-this much learnèd (person)

78 **Parivrājakaḥ:** ***Mā maivam!***
no not-so

Pramāṇaṁ kuru yal-lōkē pramāṇī-kriyatē budhaiḥ **।**
authority accept which world-in authorized-is learnèd-by

Nāpramāṇaṁ pramāṇasthāḥ kariṣyantīti niścayaḥ **॥13॥**
not-false-authority authority go-by-(those) accept thus certain (it is)

Na khalu tē pramāṇaṁ jānāmi.
79 **Śāṇḍilyaḥ:** ***Ṇa hu dē pamāṇaṁ jāṇāmi.***
no indeed you-to authority know-I

80 **Parivrājakaḥ:** ***Ēhi vatsa adhīṣva tāvat.***
come son learn -

Na tāvad-adhyēṣyāmi.
81 **Śāṇḍilyaḥ:** ***Ṇa dāva ajja'issaṁ.***
not - taught (will-I-be)

82 **Parivrājakaḥ:** ***Kimartham?***
why

Adhyayanasya tāvad-arthaṁ śrōtum- icchāmi.
83 **Śāṇḍilyaḥ:** ***Ajja'aṇassa dāva atthaṁ sōduṁ icchāmi.***
learning's - purpose to-hear want-I

71 **Disciple:** A tedious path! Where can we rest?[20]

72 **Mendicant:** We'll sit down here.[21]

73 **Disciple:** Filth! Filth![22]

74 **Mendicant:** The earth of the forest is sacrificially pure, undefiled.

75 **Disciple:** Oh, when you're tired and want to sit down, you'll regard the unclean as clean.

76 **Mendicant:** I have spoken on the authority of scripture, not on my own, for:

In their mad self-conceit,
  Some people the bad with good confuse.
They recognize no authority
  Beyond their own subjective views. (12)

77 **Disciple:** To a learnèd person like you, the scriptures ought not to be the authority!

78 **Mendicant:** No, not so!

Take as your authority
  Only that which is accepted by the wise.
They won't go by false authority,
  It's certain, you must realize. (13)

79 **Disciple:** Well, I don't understand your scriptural authority at all!

80 **Mendicant:** Come, son, learn.

81 **Disciple:** I won't be taught.

82 **Mendicant:** Why?

83 **Disciple:** I want to know the purpose of learning.

84 **Parivrājakaḥ:** ***Adhītādhyayanair-api kālāntarād- vijñēyā bhavanty-adhyayanārthāḥ. Tasmād-adhīṣva tāvat.***
very-learnèd-by even time-end-after known-to-be are learning-purpose thus learn -

Adhītē kiṁ bhaviṣyati?
85 **Śāṇḍilyaḥ:** ***Adhīdē kiṁ bhavissadi?***
learned-if what happens

86 **Parivrājakaḥ:** ***Śṛṇu: jñānād-bhavati vijñānaṁ, vijñānāt-saṁyamaḥ, saṁyamāt-tapaḥ, tapasō yōga-***
listen knowl.-from derives wisdom wisdom-fr. self-control self-control-fr tapas tapas-fr. yōga

pravṛttiḥ, yōga-pravṛttēr-atītānāgata-vartamāna-tatva-darśaṇaṁ bhavati. Ētēbhyôṣṭa-guṇam-aiśvaryaṁ labhatē.
arises yōga arising-fr. past future present essence revelation caused-is these-fr. 8- fold treasure attains

Bhō bhagavan! Apratyakṣē yathā-kāmaṁ mama buddhiṁ paribhāvya bhaṇasi. Śakyaṁ punar-adṛṣṭasya
87 **Śāṇḍil.:** ***Bhō bha'avaṁ! Appaccakkhē jahā-kāmaṁ mama buddhiṁ paribhavi'a bhaṇāsi. Sakkaṁ puṇa adiṭṭhō***
O Bhagavan invisible-into as(you) like my mind go-make-to talk-you possible then unseen

bhagavataḥ para- gēhāni pravēṣṭum?
bha'avadō para-gēhāṇi pavisiduṁ?
Bhagavan-for other abodes to-enter

88 **Parivrājakaḥ:** ***Kim-abhiprētaṁ bhavataḥ?***
what intention-(your) is

Mamābhiprētaṁ śākya- śramaṇakāṇāṁ kāraṇāt- su-sādhitāni saṅgha-prayuktāni bhōjanāny-aśitum.
89 **Śāṇḍ.:** ***Mama abhippēdaṁ sakki'a-samaṇa'āṇaṁ kāraṇādō su-sādhidāṇi saṁgha-ppa'uttāṇi bhō'aṇāṇi ahiduṁ.***
my idea Buddhist order-by through well-cooked congreg. through food to-get

90 **Parivrājakaḥ:** ***Akālyaṁ vartatē lōbhō bhavataḥ.***
untimely is greed-(your) is

Ētasya kāraṇād- ēva tvaṁ muṇḍitôsi. Na khalu tē anyat- prayōjanaṁ paśyāmi.
91 **Śāṇḍilyaḥ:** ***Ēdassa kāraṇādō ēvva tumaṁ muṁḍidōsi. Ṇa hu dē aṇṇaṁ pa'ō'aṇaṁ pēkkhāmi.***
this-by reason-by only you shaven-are not ! you-to other use see-I

92 **Parivrājakaḥ:** ***Mā maivam:***
no not-so

Mahātmabhis-sēvita- pūjitaṁ dvijaiḥ
great-souls-by respected worshiped twice-born-by

surāsurāṇām- api buddhi- sammatam **|**
gods-demons-to even intellectually-satisfying

Avāryam- akṣōbhyam- acintyam- avyayaṁ
unthwartable imperturbable suprarational indestructible

mahan-mayā-yōga phalaṁ niṣēvyatē **||14||**
eminent me-by yōga fruit honored-is

Bhō bhagavan! Yōgō yōga iti yuṣmādṛśāḥ pravrājakāḥ bahuḷaṁ mantrayantē. Ka ēṣa yōgō nāma?
93 **Śāṇḍilyaḥ:** ***Bhō bha'avaṁ! Jō'ō jō'ō 'tti tummārisā pavvāja'ā bahu'aṁ maṁta'aṁti. Kō ēsō jō'ō ṇāma?***
O Bhagavan yōga yōga thus you-like mendicants so-much think what this yōga called

94 **Parivrājakaḥ:** ***Śṛṇu:***
listen

Jñāna- mūlaṁ tapas-sāraṁ satvasthaṁ dvandva-nāśanam **|**
knowledge-root tapas-essence Reality-ground duality- destroyer

Muktaṁ dvēṣāc- ca rāgāc- ca yōga ity- abhidhīyatē **||15||**
freedom hatred-from & desire-from & yōga thus called-is

84 **Mendicant:** Even those who have learned a great deal understand the real purpose of learning only in the course of time. Therefore, learn!

85 **Disciple:** If I learn, what benefit will there be?

86 **Mendicant:** Listen! From knowledge comes wisdom; wisdom leads to self-control; self-control, to tapas; from tapas arises yōga; yōga reveals the essence of the past, present, and future. Through all of these, one attains the eight-fold treasure of superhuman powers.

87 **Disciple:** O Bhagavan, by your talk you would like to make my mind enter unseen, abstract realms. Tell me, can the Bhagavan enter unseen into other people's houses?[23]

88 **Mendicant:** What are you getting at?

89 **Disciple:** My idea is to get at all the good food prepared for the Buddhist monks in the monastery.

90 **Mendicant:** This is no time to be greedy!

91 **Disciple:** That's the only reason why you've shaved your head. I can't see that it is of any other use to you!

92 **Mendicant:** No, not so!

> I pursue the fruit of yōga, revered by great Brahmins,
> And intellectually esteemed by even gods and demons –
> Indestructible, unthwartable, imperturbably serene,
> Supra-rational, and eminently supreme! (14)

93 **Disciple:** O Bhagavan! Yōga! Yōga! You sannyāsins think so much of it. What is this thing called 'yōga'?

94 **Mendicant:** Listen:

> Root of knowledge, essence of tapas, ground of Reality,
> That which puts an end to all sense of duality,
> That which liberates from desire and hatred,
> Thus is 'yōga' designated. (15)

Āhāra- pramādaḥ sarva- pramāda iti mantrayamāṇāya namō bhagavatē buddhāya.
95 **Śāṇḍilyaḥ:** ***Āhārap-pamādō savva pamādō'tti maṁta'aṁtassa ṇamō bha'avadō buddhassa.***
food neglect all neglect thus preached glory holy-to Buddha-to

96 **Parivrājakaḥ:** ***Śāṇḍilya! Kim- ētat?***
Śāṇḍilya what this

Bhagavan! Kiṁ na jānāsi prathamam-ahaṁ prātar- aśana lōbhēna śākya- śramaṇakaṁ pravrajitôsmi?
97 **Śāṇḍ.:** ***Bha'avaṁ! Kiṁ ṇa jāṇāsi pudhamaṁ ahaṁ pādar-asaṇa ḷōhēṇa sakki'a- samaṇa'aṁ pavvajidōhmi?***
Bhagavan what no know begin.-from I morning food hope-by Buddhist order embraced-have-I

98 **Parivrājakaḥ:** ***Asti kiñcid- api jñātum?***
is anything at-all learned

Asti asti! Prabhūtam-apy-asti!
99 **Śāṇḍilyaḥ:** ***Atthi atthi! Pahūdaṁ 'vi atthi!***
is is much ! is

100 **Parivrājakaḥ:** ***Bhavatu, śrōṣyāmas-tāvat.***
all-right listen-we- shall

Śṛṇōtu bhagavan!
101 **Śāṇḍilyaḥ:** ***Suṇādu bha'avō! Aṣṭau prakṛtayaḥ, ṣōḍaśa vikārāḥ, ātmā, pañca-vāyavaḥ, trai-guṇyaṁ,***
listen Bhagavan 8-fold nature 16-fold accidents soul five- airs three-qualities

Ēvaṁ hi bhagavatā jinēna piṭaka- pustakēṣūktam.
manaḥ, sañcaraḥ pratisañcaraś-cēti. Ēvvaṁ hi bha'avadā jiṇēṇa piḍa'a putta'ēsu uttaṁ.
mind evolution re-absorbtion & thus thus - holy Jina-by Piṭaka books-in said-is

102 **Parivrājakaḥ:** ***Śāṇḍilya! Sāṅkhya-samaya ēṣaḥ na śākya- samayaḥ.***
Śāṇḍilya Sāṅkhya view this not Buddhist view

Bubhukṣayā ōdana-gatayā cintayā anyan- mayā cintitam- anyan- mantritam. Idānīṁ śṛṇōtu bhagavan:
103 **Śāṇḍ.:** ***Bubhukkhā'ē ōdaṇa-gadā'ē ciṁdā'ē aṇṇaṁ ma'ē ciṁdidaṁ aṇṇaṁ maṁtidaṁ. 'Dāṇiṁ suṇādu bha'avō:***
hunger-by food-about thought other me-by thought-of other spoken now listen-let Bhagavan

Adattadānād- viramaṇaṁ śikṣāpadam.
Adiṇṇadāṇādō vēramaṇaṁ sikkhāpadaṁ.
unoffered abstention precept (is our)

Mudhāvādād- viramaṇaṁ śikṣāpadam.
Mudhāvādādō vēramaṇaṁ sikkhāpadaṁ.
vain-talk abstention precept (is our)

Abrahmacaryād- viramaṇaṁ śikṣāpadam.
Abbamhacayyādō vēramaṇaṁ sikkhāpadaṁ.
unchastity abstention precept (is our)

Prāṇātipātād- viramaṇaṁ śikṣāpadam.
Pāṇādipādādō vēramaṇaṁ sikkhāpadaṁ.
life-destroying abstention precept (is our)

Akāla- bhōjanād- viramaṇaṁ śikṣāpadam.
Akāḷa- bhō'aṇādō vēramaṇaṁ sikkhāpadaṁ.
untimely eating abstention precept (is our)

Asmākaṁ buddhaṁ dharmaṁ saṅghaṁ śaraṇaṁ gacchāmi!
Ahmā'aṁ buddhaṁ dhammaṁ saṅghaṁ saraṇaṁ gacchāmi!
our Buddha Dharma Saṅgha refuge take-I

95 **Disciple:** Salutations to the Holy Buddha, who preached that to neglect food is to neglect everything!

96 **Mendicant:** Shāṇḍilya! What is this?

97 **Disciple:** Doesn't the Bhagavan know that I first of all tried Buddhism in the hope of getting food in the morning?

98 **Mendicant:** Do you have any more words of wisdom?

99 **Disciple:** I have, I have! I have many!

100 **Mendicant:** All right, we'll listen.

101 **Disciple:** Let the Bhagavan listen: "Eight categories of nature; sixteen accidental properties; the soul; five vital airs; the three-fold qualities; mind; evolution and re-absorption." This is said by the Holy Jina in the Piṭaka books.[24]

102 **Mendicant:** Shāṇḍilya, that's Sāṅkhya philosophy, not Buddhist doctrine.[25]

103 **Disciple:** It's because of hunger and thinking about food that I have in mind one thing, and speak about another. Let the Bhagavan listen:

> Abstention from grabbing things not offered is our precept.
>
> Abstention from idle talk is our precept.
>
> Abstention from fornication is our precept.
>
> Abstention from torturing life is our precept.
>
> Abstention from not eating regularly is our precept.
>
> I take refuge in the Buddha, Dharma, and Saṅgha![26]

104 **Parivrājakaḥ:** ***Śāṇḍilya! Sva-samayam-atikramya para-samayaṁ vaktuṁ nārhati bhavān.***
Śāṇḍilya own order transgress other order mention unbecomes you

Tamas- tyaktvā rajō bhitvā satva-sthas-su-samāhitaḥ **।**
darkness removing passion escaping Nature fixing well-composed

Dhyātu śīghraṁ bhavān-dhyānam-ētaj-jñāna-prayōjanam **॥16॥**
meditate quickly your meditation this wisdom means-of

Bhagavān su-samāhitō yōgaṁ cintayatu. Ahaṁ su- samāhita ōdanam- ēva cintayāmi.
105 **Śāṇḍilyaḥ:** ***Bha'avō su-samāhidō yō'aṁ ciṁtēdu. Ahaṁ su-samāhidō ōdaṇaṁ ēvva ciṁtēmi.***
Bhagavan well-composed yōga think-of I well-composed food only think-of-I

106 **Parivrājakaḥ:** ***Chidyatām-ēṣā kathā:***
cut this story

Sarvaṁ jagat-saṁkṣipa dēha-bandhē
whole universe contract body framework-in

sarvēndriyāṇy-ātmani yōjayitvā **।**
all-senses-by soul-in uniting

Jñānēna satvaṁ samupāśraya tvaṁ
wisdom-by Nature attain you

dēhātmanātmānam-avēkṣya kṛtsnam **॥17॥**
bodily-form-by soul see material- body (entire)

(*Tataḥ praviśati gaṇikā cēṭyau ca*)
then enter Courtesan Maids and

Hañjē madhukarikē! Kutra kutra rāmilakaḥ?
107 **Gaṇikā:** ***Hañjē mahu'ari'ē! Kahiṁ kahiṁ rāmiḷa'ō?***
dear Madhukarikā where where Rāmilaka

Ajjukē! Aham- āgacchāmi iti bhaṇitvā nagaram- ēva praviṣṭa āvuttaḥ.
108 **Cēṭī:** ***Ajju'ē! A'aṁ ā'acchāmi'tti bhaṇi'a ṇa'araṁ ēvva paviṭṭhō āvuttō.***
Ajjukā I will-come thus saying town - went brother-in-law

Hañjē! Kiṁ nu khalu idaṁ bhavēt?
109 **Gaṇikā:** ***Hañjē! Kiṁ ṇu khu ēdaṁ bhavē?***
dear what for - this could-be

Kim- anyat gōṣṭhīṁ tvarayitum.
110 **Cēṭī:** ***Kiṁ aṇṇaṁ gōṭṭhīṁ tuvārēduṁ.***
what else revelers to-hurry-up

Idānīm- api na paryāptā gōṣṭhī?
111 **Gaṇikā:** ***'Dāṇiṁ 'pi ṇa payyattā gōṭṭhī?***
as yet not had-enough partying

Suṣṭhu ajjukā bhaṇati. Āsava ēva gōṣṭhī, yō madayati hāsayati
112 **Cēṭī:** ***Suṭṭhu ajju'ā bhaṇadi. Āsavō ēvva gōṭṭhī, jō mattāvēdi hāsāvēdi***
truth Ajjukā tells drink itself partying which intoxicates makes-laugh

lajjādhīram- api strījanam.
ḷajjādhīraṁ 'pi iddhi'ājaṇaṁ.
shyest even women

104 **Mendicant:** Shāṇḍilya, it's not proper for you to stray from your own rules of conduct and talk about the rules of others.[27]

Abandoning Tamas, cleaving Rajas,
Planting yourself firmly in Satva, concentrating on it,
Meditate at once, and you'll readily perceive,
Your meditation, then, true wisdom will achieve. (16)

105 **Disciple:** Let the Bhagavan compose himself and meditate on yōga, I shall compose myself and meditate only on food!

106 **Mendicant:** Stop that talk!

Compress into your bodily frame the whole world,
Merging that sensuous multiplicity with your inner self,
Experience, thus, the purity of Satva,
The self's embodiment in its subtle and gross forms. (17)

(*Then the Courtesan enters with two Maids*)

107 **Courtesan:** Dear Madhukarikā, where, where is Rāmilaka?

108 **Madhukarikā:** Ajjukā, brother-in-law went into the city saying he would be coming soon.

109 **Courtesan:** Dear, what could it be for?

110 **Madhukarikā:** What else but to hurry up the party.

111 **Courtesan:** Haven't they had their fill of partying already?[28]

112 **Madhukarikā:** You said it, Ajjukā! That party is nothing but drinking, the kind which intoxicates and causes even the most modest of women to laugh.

Gaccha tvarayainam.
113 **Gaṇikā:** ***Gaccha tuvārēhiṇaṁ.***
go hurry-(him)-up

Ajjukē tathā.
114 **Cēṭī:** ***Ajju'ē taha.***
Ajjukā all-right

(*Iti niṣkrāntā*)
thus goes-she

Hañjē parabhṛtikē! Kutra upaviśāvaḥ.
115 **Gaṇikā:** ***Hañjē parahudi'ē! Kahiṁ uvavisāvō.***
dear Parabhṛithikā where sit-shall-we-two

Ajjukē! Ētasmin- kusumita- sahakāra- tilaka- maṇḍitē śilāpaṭṭakē muhūrtam- iva upaviśya ēkaṁ
116 **Cēṭī:** ***Ajju'ē! Ēdassiṁ kusumida-saha'āra-tiḷa'a- maṁḍidē siḷāpaṭṭa'ī muhuttaṁ vi'a uvavisi'a ēkkaṁ***
Ajjukā! this-on blossomed mango spot beauty stone-bench awhile - sitting one

vastukaṁ gāyatu ajjukā.
vattu'aṁ gā'adu ajju'ā.
song sing-let Ajjukā

Hañjē parabhṛtikē! Ēvaṁ bhavatu.
117 **Gaṇikā:** ***Hañjē parahudi'ē! Ēvvaṁ hōdu.***
dear Parabhṛithikā so let-it-be

(*Ubhau upaviśya gāyataḥ*)
both sitting sing

Parabhṛta-madhukara-nāda-jyā- ghōṣaḥ kāma ēṣa udyānē **|**
cuckoo bee sound bow(string) loudly Cupid this park-in

Tiṣṭhati sahakāra-śarō muhyati nūnaṁ manôpi munēḥ **||18||**
stands mango arrow unsettles certainly minds-even saints'

Ayē, kōkila-ravaḥ. Na khalvayaṁ kōkila-ravaḥ. Ka ēṣaḥ?
118 **Śāṇḍilyaḥ:** (*Śrutvā*) ***A'ē, kō'iḷa-ra'ō. Ṇa khu'a'aṁ kō'iḷa-ra'ō. Kō ēsō?***
listening ay cuckoo-call not indeed cuckoo-call what this

(*Vibhāvya*)
realizing

Pāyasē ghṛtaṁ prakṣiptam- iva madhuraḥ kôpi gīta- ravaḥ. Bhavatu paśyāmi.
Pā'asē ghidaṁ pacchittaṁ vi'a mahurō kōvi gī'a ra'ō. Hōdu pēkkhāmi.
pāyasam ghee poured like sweet some song-sound o.k. see-I'll

(*Kiñcid-gatvā vilōkya*)
little going seeing

Apihā! Kēdāṇīm- iyaṁ taruṇī darśanīyā an- avarōhēṇālaṅkārēṇa alaṅkṛtāsya
Avihā! Kā'dāṇiṁ i'aṁ taruṇī dassaṇī'ā aṇ-avarōhēṇa aḷaṁkārēṇa aḷaṁkidā'imassa
hey who-now this maid beautiful irremovable ornaments-by ornamented-this

udyānasyālaṅkāra ivôpasthitā?
uyyāṇassa aḷaṁkārō vi'a uvaṭṭhidā?
park's ornament like stationed-is

113 **Courtesan:** Go hurry him up!

114 **Madhukarikā:** All right, Ajjukā.

(*She exits*)

115 **Courtesan:** Dear Parabhṛithikā, where shall we sit?

116 **Parabhṛithikā:** Ajjukā, sit for a while on this stone bench; it's a lovely spot here under a mango tree full of flowers. Let Ajjukā sing a song.

117 **Courtesan:** All right, dear Parabhṛithikā.

(*They both sit down and sing*)

The God of Love stands in this park,
  His bowstring sounds, the notes of cuckoos and buzzing bees;
His arrow made of mango buds
  Strikes sure distraction even in the minds of sannyāsīs. (18)

118 **Disciple:** (*Hearing*) Hey! It's the cuckoo's call. No! It's not the call of the cuckoo. What is it?

(*Realizing*)

It's the melody of a song as sweet as pāyasam[29] drenched in ghee![30] All right, let me see.

(*He goes a little nearer and sees*)

Hey! Who is that beautiful young lady, there, graced with those irremovable ornaments[31] which give such a budding flourish to this beautiful garden?

Ajjukē!
119 **Cēṭī:** ***Ajju'ē!***
Ajjukā

Ayi! Gaṇikā khalv-iyam! Dhanyāḥ khalu sadhanāḥ!
120 **Śāṇḍilyaḥ:** ***Ayi! Gaṇi'ā khu iyaṁ! Dhaṇṇā khu sadhaṇā!***
oh courtesan indeed this blessèd indeed rich

Dvitīyam- apy-ēkaṁ vastukaṁ gāyatv- ajjukā.
121 **Cēṭī:** ***Dudī'aṁ 'vi ēkkaṁ vattu'aṁ gā'adu ajju'ā.***
a 2nd more one song sing-let Ajjukā

Tathā.
122 **Gaṇikā:** ***Taha.***
all-right

Madhumāsa-jāta-darpaḥ
spring-by born intoxication
***kandarpaḥ kāminī-kaṭākṣa- sakhaḥ* |**
Cupid lover's side-glances friend
Api yōgināṁ-iha manō
even saints' here minds
***vidhyati phullair-aśōka-śaraiḥ* ||19||**
pierces fullblown ashōka-arrows

Ati- madhuraṁ prasravati kaṇṭhāt! Śṛṇōtu bhagavān.
123 **Śāṇḍilyaḥ:** ***A'i mahuraṁ passavadi kaṁṭhādō! Suṇādu bha'avō.***
very sweet flows throat-from listen-let Bhagavan

124 **Parivrājakaḥ:** ***Śabda-prayōjanaṁ śrōtram. Prasaṅgam-atra na gacchāmi.***
hearing-function ear intercourse here not have-I'll

Prasaṅgam- api sāmprataṁ karōṣi yadi tē kārṣāpaṇā bhavēyuḥ!
125 **Śāṇḍilyaḥ:** ***Pasaṅgaṁ 'vi saṁpadaṁ karēsi ja'i dē kārisāpaṇā bhavē!***
intercourse indeed right-away you'd-do if you-to money had

126 **Parivrājakaḥ:** ***Ā! Apēhi! Yukta- vyavahārī bhava.***
ah get-out proper talker be

Mā kupya. Ayuktaṁ pravrājakānāṁ kōpitum.
127 **Śāṇḍilyaḥ:** ***Mā kuppa. Ajuttaṁ pavvāja'āṇaṁ kuppiduṁ.***
don't be-angry improper mendicants-for angry-to-get

128 **Parivrājakaḥ:** ***Ēṣa na vyavaharāmi.***
here not speak-I

Idānīṁ paṇḍitôsi.
129 **Śāṇḍilyaḥ:** ***'Dāṇiṁ paṁḍidōsi.***
now pundit you're

119 **Parabhṛithikā:** Ajjukā.

120 **Disciple:** Oh, she's a courtesan! Blessèd are the rich!

121 **Parabhṛithikā:** Let Ajjukā sing another song.

122 **Courtesan:** All right.

> The friend of young ladies' side-long glances,
> The God of Love, intoxicated by the spring season,
> With an arrow of full-blown ashōka flowers,
> Pierces here even yōgis' seat of passion! (19)

123 **Disciple:** How sweetly it flows from her throat! Let the Bhagavan listen!

124 **Mendicant:** The function of the ear is to listen, but I'll not have any intercourse with such things.

125 **Disciple:** You'd have intercourse right now, if you only had money!

126 **Mendicant:** Oh, go on! Talk properly!

127 **Disciple:** Don't get angry. It's not proper for sannyāsins to get angry.

128 **Mendicant:** I won't say a word now.

129 **Disciple:** Then *now* you are a pundit.[32]

(*Tataḥ praviśati yama- puruṣaḥ*)
then enters Yama's Agent

130 **Yamapuruṣaḥ:** ***Ēṣa bhōḥ:***
here oh

Bhūtāni yō harati karma- hatāni lōkē
earthlings who steals activities finished world-in

yaḥ prāṇināṁ sukṛta-duṣkṛta-karma-sākṣī **।**
who creatures good evil deeds witness

Uktôsmi tēna śamanēna yamēna dēhē
told-am-I him-by Destroyer-by Yama-by body-in

prāṇān-prajāvadhi-vidhau viniyōjayēti **॥20॥**
souls people's-end at disjoin thus

Tasmāt:
therefore

Nānā- rāṣṭra- nadī- vanācalavatīṁ bhūmiṁ samālōkayan-
various countries rivers forests-mountains-over earth beholding

mēghais-tōya- bharāvanamra- nicayaiḥ pracchādyamānō bhṛśaṁ **।**
clouds-by water laden-hanging massed enveloped-threatened turbulent

Tīrtvā cāraṇa-siddha-kinnara-yutaṁ vātōddhatābhraṁ nabhaḥ
crossing Chāraṇa Siddha Kinnara full-of wind-disturbed-clouds sky

samprāptôsmi yamēna yatra vihitas- tarkād- ivāhaṁ puram **॥21॥**
arrive-I Yama-by where appointed thought-by like-I city

Tat- kva nu khalu sā?
now where indeed she

(*Vilōkya*)
seeing

Ayē! Iyaṁ sā!
ah this she

Sa- pallavais-tapta-suvarṇa-varṇair-aśōka-puṣpa-stabakair-manōjñaiḥ **।**
amid sprouts molten golden colors ashōka flower bunches-by attractive

Antarhitā bhāti varāṅganaiṣā sandhyābhrajālair- iva candra-lēkhā **॥22॥**
hidden shines courtesan-this evening-cloud-group like moon- crescent

Bhavatu. Asty-asyāḥ karmāvaśēṣaḥ. Muhūrtaṁ sthitvā prāṇān-harāmi.
all-right is her activity-remainder awhile-for wait life steal-I

Ajjukē! Darśanīyaḥ khalv- ēṣôśōka- kisalayaḥ. Ēnaṁ gṛhṇāmi.
131 **Cēṭī:** ***Ajju'ē! Dassaṇī'ō khu ēsō asō'a kisaḷa'ō. 'Ṇaṁ gahṇāmi.***
Ajjukā good-looking indeed this ashōka bud this pick-I

Mā mā! Aham- ēva gṛhṇāmi!
132 **Gaṇikā:** ***Mā mā! Ahaṁ ēvva gahṇāmi!***
no no I only pick-I

(*Then Yama's Agent enters*)

130 **Yama's Agent:** Oh, here I am!

I've been told by Yama, the Destroyer,
Who takes away the souls of those whose activities in this world are over,
Who's witness to the good and evil conduct of every sentient being,
That it's I who must separate people's souls from their bodies when life's fleeing. (20)

Therefore:[33]

Soaring over various kingdoms, above rivers, forests, mountains, beholding the earth,
With turbulent masses of rain-heavy clouds threatening to envelop me,
I cross the wind-scudded sky filled with the Chāraṇa,[34] Siddha,[35] Kinnara,[36]
And quick as thought, I reach this city, the place appointed by Yama! (21)

Where is she now?

(*Seeing*)

Ah, there she is!

'Mid lovely clusters of the tender buds
Of ashōka flowers, the hue of molten gold,
This courtesan shines like the crescent moon
Hiding among the clusters of clouds at sunset. (22)

All right, she still has a little time left. I'll wait awhile, and then snatch away her life.

131 **Parabhṛithikā:** Ajjukā, this ashōka bud looks nice. I'll pluck this one.[37]

132 **Courtesan:** No! No! I'll pluck that one myself.

133 **Yamapuruṣaḥ:** ***Ayaṁ sa dēśa-kālaḥ. Yāvat-sarpatvam-upagamyāśōka-śākhāyaṁ sthitvā asyāḥ***
this opportune time awhile serpenthood assum.- ashōka branch waiting her

prāṇān-harāmi. Ayam-idānīm:
life steal-I this now

Śyāmāṁ prasanna-vadanāṁ madhura-pralāpāṁ
dusky (one) pleasant- faced sweet talker

mattāṁ viśāla-jaghanāṁ vara-candanārdrām **|**
passionate broad- hipped best sandal-wetted (one)

Raktōtpalābha-nayanāṁ nayanābhirāmāṁ
red- lily- bright eyed (one) eye- appealing (one)

kṣipraṁ nayāmi yama- sādanam-ēva bālām **||23||**
soul carry-I Yama's abode only young (one)

(*Gaṇikā pallavāpacayaṁ karōti*) ***Ayaṁ sandaṁśa-kālaḥ!*** (*Tathā karōti*)
Courtesan sprout-picking does this biting time that does-he

Haṁ! Kēnāpi daṣṭāsmi!
134 **Gaṇikā:** ***Haṁ! Kēṇa'vi daṭṭhāhmi!***
ah something-by bitten-am-I

Ajjukē! Ēṣôśōka pallavāntaritō vyālaḥ!
135 **Cēṭī:** (*Taru-śākhāṁ vilōkya*) ***Ajju'ē! Ēsō asō'a-pallavaṁtaridō vāḷō!***
tree branch looking-into Ajjukā this ashōka buds-inside snake

Haṁ! Vyālaḥ!
136 **Gaṇikā:** ***Haṁ! Vāḷō!*** (*Iti patitā*)
ah snake (saying)-thus falls-she

Bhavati! Kim-idam?
137 **Śāṇḍilyaḥ:** (*Upagamya*) ***Bhōdi! Kiṁ ēdaṁ?***
approaching lady what this

Ārya! Ēṣā ajjukā vyālēna daṣṭā!
138 **Cēṭī:** ***Ayya! Ēsā ajju'ā vāḷēṇa daṭṭhā!***
sir this Ajjukā snake-by bitten

Apihā! Bhō bhagavan! Ēṣā gaṇikā- dārikā vyālēna daṣṭā!
139 **Śāṇḍilyaḥ:** ***Avihā! Bhō bha'avaṁ! Ēsā gaṇi'ā- dāri'ā vāḷēṇa daṭṭhā!***
alas O Bhagavan this courtesan-child snake-by bitten

140 **Parivrājakaḥ:** ***Kṣīṇēbāsyāḥ karmaṇā bhavitavyam. Kutaḥ:***
expended-her activity is for

Sva- karma-bhōktuṁ jāyantē prāyēṇaiva hi jantavaḥ **|**
one's activity reaped born-are destined-only - creatures

Kṣīṇē karmaṇi cānyatra punar-gacchanti dēhinaḥ **||24||**
expended activity &-elsewhere again go embodied

Kiṁ bādhatē?
141 **Cēṭī:** ***Kiṁ bādhē?***
what pains

Sīdatīva mē śarīram. Ud-bhramantīva mē prāṇāḥ. Śayitum- icchāmi.
142 **Gaṇikā:** ***Sīdadi vi'a mē sarīraṁ. Ubbhamaṁti-vi'a mē-ppāṇā. Sa'iduṁ icchāmi.***
weak like my body up-whirling- like my life lie-down want-I

Sukhaṁ śētām- ajjukā.
143 **Cēṭī:** ***Suhaṁ sa'adu ajju'ā.***
comfortably lie-down Ajjukā

133 **Yama's Agent:** Here's my opportunity. In a moment, I'll transform myself into a snake and, hiding in the ashōka branches, I'll snatch away her life. But first, this:

Dusky young woman with sweet speech and lovely face,
  Broad hips, body painted with excellent sandal paste,[38]
Passionate, bright pink lotus eyes, most pleasing grace,
  I'll carry her soul to Yama's place. (23)

(*The Courtesan picks the bud*) Now's the time to bite! (*He bites*)

134 **Courtesan:** Ah! Something bit me!

135 **Parabhṛithikā:** (*Looking into the branches of the tree*) Oh, no! There's a snake hiding in these ashōka blossoms!

136 **Courtesan:** Ah! A snake! (*She slumps down*)

137 **Disciple:** (*Approaching*) Lady, what is it?

138 **Parabhṛithikā:** Sir, my mistress has been bitten by a snake!

139 **Disciple:** Alas! O Bhagavan, a snake has bitten this young courtesan!

140 **Mendicant:** Her time must be up. Because:

In order to reap the fruit of their deeds,
  Creatures are born as Fate ordains;
When their time is up, their souls become
  Embodied somewhere else again. (24)

141 **Parabhṛithikā:** Are you in pain?

142 **Courtesan:** I'm feeling faint! It's as if my life[39] is whirling away! I want to lie down.

143 **Parabhṛithikā:** Lie down and rest, Ajjukā.

Hañjē! Mātaram-abhivādaya.
144 **Gaṇikā:** ***Hañjē! 'Attaṁ abhivādēhi.***
dear mother pay-respects-to

Svayam-ēva gatvā mātaram- abhivādaya nanu.
145 **Cēṭī:** ***Sa'aṁ ēvva gadu'a 'attaṁ abhivādēhi ṇaṁ.***
yourself only will-go mother pay-respects-to -

Rāmilakam- āliṅga.
146 **Gaṇikā:** ***Rāmiḷa'aṁ āḷiṁgēhi.*** (*Iti mūrchitā patati*)
Rāmilaka embrace thus unconscious falls-she

Hā! Hatā khalv- ajjukā!
147 **Cēṭī:** ***Hā! Hadā khu ajju'ā!***
ah dead indeed Ajjukā

148 **Yamapuruṣaḥ:** ***Hanta! Hṛtāḥ prāṇāḥ. Ēṣa bhōḥ:***
ah snatched life(her) this oh

Gaṅgām-uttīrya vindhyāṁ śubha-salilavahāṁ narmadām-ēṣa sahyaṁ
Gaṅgā crossing Vindhas pure water-bearer Narmadā this Sahyas
gōlēyīṁ kṛṣṇa-vēṇṇāṁ-paśupati-bhavanaṁ suprayōgāṁ ca kāñcīṁ I
Gōdāvarī Kṛishṇā Paśupati- temple Suprayōgā & Kāñcī
Kāvērīṁ tāmraparṇīṁ-atha malaya-giriṁ sāgaraṁ laṅghayitvā
Kāvērī Tāmraparṇī next Malaya- hill ocean crossing
vēgād-uttīrya laṅkaṁ pavana-sama-gatiḥ prāptavān dharmadēśam II25II
fast beyond Laṅkā wind- equal movement reach Yama's-land

Ayaṁ viśāla-śākhō vaṭa- vṛkṣaḥ. Atrāsīnaṁ citraguptaṁ nayāmi. (*Niṣkrāntaḥ*)
this wide- branched banyan tree there-sitting Chitragupta carry-I exits-he

Hā! Ajjukē!
149 **Cēṭī:** ***Hā! Ajju'ē!***
ah Ajjukā

Bhagavan! Parityajaty- ēṣā gaṇikā- dārikātmanaḥ prāṇān.
150 **Śāṇḍilyaḥ:** ***Bha'avaṁ! Parittajadi ēsā gaṇi'ā-dāri'ā attaṇō pāṇāṇi.***
Bhagavan giving-up this courtesan-child her life

151 **Parivrājakaḥ:** ***Mūrkha! Parama-priyā hi prāṇināṁ prāṇāḥ.***
fool extremely dear indeed creatures-to life

Prāṇair-ēva parityajyatē śarīram-iti vaktavyam.
life-by - being-given-up body thus said-should-be

Apēhi! Akaruṇa nisnēha karkaśa-hṛdaya duṣṭa- buddhē bhinna-cāritra kūra-śakaṭa mudhā- muṇḍa . . .
152 **Śāṇḍ.:** ***Avēhi! A'aruṇa ṇissiṇēha kakkasa-hi'a'a duṭṭha-buddha bhiṇṇa-cāritta kūra-sa'aḍa mudhā-muṇḍa . . .***
go-away merciless unloving hard- hearted evil- minded disreputable rice-cart vain- shaven

153 **Parivrājakaḥ:** ***Kim- abhiprētaṁ bhavatā?***
what intention (your)-is

Nāmāṣṭaśataṁ tē pūrayiṣyāmi.
154 **Śāṇḍilyaḥ:** ***Ṇāmaṭṭasadaṁ dē pūra'issaṁ.***
names 108 your finish-may-I

155 **Parivrājakaḥ:** ***Chandataḥ.***
as-you-wish

144 **Courtesan:** Dear, give my respects to Mother.

145 **Parabhṛithikā:** You, yourself, will go and pay your respects to her.[40]

146 **Courtesan:** And embrace Rāmilaka. (*Saying this, she collapses*)

147 **Parabhṛithikā:** Oh! Ajjukā is dead!

148 **Yama's Agent:** There! Her life has been snatched away. Now this:[41]

Crossing the Gaṅgā, the Vindhyas,
and the Narmadā with its pure waters,
The Sahya range, the Gōdāvarī and Krishṇā rivers,
the Pashupati temple, the Suprayōgā river, and Kāñchī,[42]
Next, the Kāvērī and Tāmraparṇī rivers, the Malaya hill,
crossing the ocean,
Speedily passing beyond Laṅkā,
swift as the wind I reach the land of Yama. (25)

There's the wide-branched banyan tree. I'll take her soul to Chitragupta[43] who is sitting there. (*He exits*)

149 **Parabhṛithikā:** Oh, Ajjukā!

150 **Disciple:** Bhagavan, this young courtesan has given up her life!

151 **Mendicant:** Fool! Life is very precious to living creatures. What ought to be said is that life has given up the body.

152 **Disciple:** Go away, you merciless, impotent and unloving, hard-hearted, evil-minded, disreputable, cart full of boiled rice,[44] vainshaven . . .

153 **Mendicant:** What are you up to?

154 **Disciple:** Let me finish chanting all of your one hundred and eight names![45]

155 **Mendicant:** As you please.

Bhō bhagavan! Duḥkhitôsmi!
156 **Śāṇḍilyaḥ:** ***Bhō bha'avaṁ! Dukkhidōhmi!***
O Bhagavan despair-I

157 **Parivrājakaḥ:** ***Kimartham?***
what -for

Asmākaṁ svajana ēṣā.
158 **Śāṇḍilyaḥ:** ***Ahmāṇaṁ sa'aṇō ēsā.***
us-to related she

159 **Parivrājakaḥ:** ***Kathaṁ svajanō nāma?***
how related -

Ēṣāpi pravrājakā iva na kiñcit- snēhaṁ karōti.
160 **Śāṇḍilyaḥ:** ***Ēsā 'vi pavvāja'ā vi'a ṇa kiṁci- siṇēhaṁ karēdi.***
she even mendicant- like not slightest attachment has

161 **Parivrājakaḥ:** ***Durlabha-snēhôpi bhūyôrthayōgāt snihyata iti yuktam. Kutaḥ:***
devoid-of attachment-tho' again value-due-to attaches thus usually for

Yē nirmamā mōkṣam- anu- prapannāḥ
who detached salvation pursue-attain
śāstrōpadiṣṭēna pathā prayānti **।**
śāstra-rule-heeding path go
Tēṣām- api prīti- parāṅmukhānāṁ
those-to even ties-from turned-from-have
guṇēṣv-apēkṣāṁ hṛdayaṁ karōti **॥26॥**
value-in interest heart shows

Bhō bhagavan! Na śaknōmy- ātmānaṁ dhārayitum. Upasarpya rōdimi.
162 **Śāṇḍilyaḥ:** ***Bhō bha'avaṁ! Ṇa sakkuṇōmi attāṇaṁ dhārēduṁ. Uvasappi'a rōdāmi.***
O Bhagavan not able myself contain approaching cry-I

163 **Parivrājakaḥ:** ***Na khalu na khalu gantavyam!***
don't indeed don't indeed go

Mā kupya! Ayuktaṁ parivrājakāṇāṁ kōpitum.
164 **Śāṇḍilyaḥ:** ***Mā kuppa! Ajuttaṁ pavvāja'āṇaṁ kuppiduṁ.*** (*Upasṛtya*)
don't angry-get improper mendicants-for angry-to-get going near (her)

Hā ajjukē! Hā priyasaṁpannē! Hā madhura- gāyani!
Hā ajju'ē! Hā pi'asaṁpaṇṇē! Hā mahura- gā'aṇi!
ah Ajjukā ah dearest ah sweet- singer

Ārya! Kim- idam?
165 **Cēṭī:** ***Ayya! Kiṁ ēdaṁ?***
sir what this

Bhavati! Snēhaḥ.
166 **Śāṇḍilyaḥ:** ***Bhōdi! Siṇēhō.***
lady compassion

Yujyatē sarvānukampī sādhu- janō nāma.
167 **Cēṭī:** (*Ātmagatam*) ***Jujja'i savvāṇukaṁpī sāhu-jaṇō ṇāma.***
herself-to well all-compassion good-people are

156 **Disciple:** O Bhagavan, I'm suffering, grieving!

157 **Mendicant:** What for?

158 **Disciple:** She's one of our own.

159 **Mendicant:** How's she one of us?

160 **Disciple:** Like sannyāsins, she hadn't the least sense of loving attachment.[46]

161 **Mendicant:** Money, anything of value, arouses again the sense of attachment in the unattached. For:

> Even those who have attained emancipation from attachment,
> And along the path of shāstraic practice go,
> Those who have turned away from family ties,
> Their hearts an interest in things of value show.[47] (26)

162 **Disciple:** O Bhagavan, I can't contain myself! I'll go to her and cry!

163 **Mendicant:** No! Don't go!

164 **Disciple:** Don't get angry. Sannyāsins should not get angry. (*Going near the Courtesan*) O Ajjukā! O dearest one! O sweet singer!

165 **Parabhṛithikā:** Sir, what is this?

166 **Disciple:** Compassion, lady.

167 **Parabhṛithikā:** (*To herself*) Well, good people are compassionate to all.

Bhavati! Āmṛśāmi tāvad-ēnām.
168 **Śāṇḍilyaḥ:** ***Bhōdi! Āmissāmi dāva ’ṇaṁ.***
lady touch-I - her

Prabhavati khalv-āryaḥ.
169 **Cēṭī:** ***Pabhavadi khu ayyō.***
may-do indeed sir

Hā! Bhavati!
170 **Śāṇḍilyaḥ:** ***Hā! Bhōdi!*** (*Pādau spṛśati*)
ah lady feet touches (he)

Mā- nu pādāvāmraṣṭum!
171 **Cēṭī:** ***Mā- ṇu pādāṇi āmissiduṁ!***
don’t - feet touch

Ā! Ākulākulitôsmi. Śīrṣaṁ pādaṁ na jānāmi. Ētau tāla- phala- pīnau kālēya- candanāliptau
172 **Śāṇḍil.:** ***Ā! Ā’uḷā’uḷāhmi. Sīsaṁ pādaṁ ṇa jāṇāmi. Ēdāṇi tāḷa-phaḷa-pīṇāṇi kāḷē’a- caṁdaṇā āḷittāṇi***
ah upset-am-I head foot can’t discriminate these palm nuts plump black sandal anointed

sthanāv- anadhō- mukhau tatra-bhavatyā adhanyasya mama jīvantyā nāsāditau.
thaṇāṇi aṇadhō muhāṇi tatta- hōdi’ē adhaṇṇassa mama jīvaṁtī’ē ṇa āsādidāṇi.
breasts non-sagging tips/faces her-by ill-fated me living not felt

Ēvaṁ tāvat-kariṣyāmi. Ārya! Muhūrtam- ajjukāṁ pratipālayatu
173 **Cēṭī:** (*Ātmagatam*) ***Ēvva dāva karissaṁ.*** (*Prakāśam*) ***Ayya! Muhutta’aṁ ajju’aṁ paḍivāḷēdu***
herself-to thus will do-I aloud sir moment-for Ajjukā look-after

yāvan- mātaram-ānayāmi.
jāva ’attaṁ āṇēmi.
while Mother bring-I

Gaccha śīghram! Ahaṁ khalu mātā amātṛkāṇām.
174 **Śāṇḍilyaḥ:** ***Gaccha sigghaṁ! Ahaṁ khu ’attā aṇattāṇaṁ.***
go quickly I indeed mother motherless-to

Sānukrōśa ēṣa brāhmaṇaḥ ajjukāṁ na parityajati. Yāvad-gacchāmi.
175 **Cēṭī:** (*Ātmagatam*) ***Sāṇukkōsō ēsō bahmaṇō ajju’aṁ ṇa parittajadi. Jāva gacchāmi.*** (*Iti niṣrkāntā*)
herself-to compassionate this Brāhmin Ajjukā not leave will go-I thus exits-she

Gataiṣā! Svairaṁ rōdāmi. Hā ajjukē! Hā madhura- gāyani!
176 **Śāṇḍilyaḥ:** ***Gadā ēsā! Sēraṁ rōdāmi. Hā ajju’ē! Hā mahura-gā’aṇi!*** (*Iti rōditi*)
gone-she heart-cont. cry-I’ll ah Ajjukā ah sweet singer thus weeps-he

177 **Parivrājakaḥ:** ***Śāṇḍilya! Na kartavyam-ētat.***
Śāṇḍilya! not to-be-done this

Ā! Apēhi nisnēha! Mām-api tvām- iva tarkayasi?
178 **Śāṇḍilyaḥ:** ***Ā! Avēhi ṇissiṇēha! Maṁ ’pi tuvaṁ vi’a takkēsi?***
ah away unloving (one) me also you like think-you

179 **Parivrājakaḥ:** ***Āgaccha vatsa! Adhīṣva tāvat!***
come son learn -

Bhagavan! Kiṁ cikitsyatāṁ tāvad-ēṣā anāthā tapasvinī?
180 **Śāṇḍilyaḥ:** ***Bha’avaṁ! Kiṁ cikicchī’adu dāva ēsā aṇāhā tavassiṇī?***
Bhagavan how treat-to - this helpless poor-girl

181 **Parivrājakaḥ:** ***Kim-auṣadha-śāstraṁ bhavataḥ?***
what medical science you (want)

168 **Disciple:** Lady, I'll touch her.

169 **Parabhṛithikā:** You may do it, sir.

170 **Disciple:** O Mistress! (*He touches her feet*)

171 **Parabhṛithikā:** No! Don't touch her feet![48]

172 **Disciple:** Oh, I'm so terribly upset, I can't make out head or foot. These firm, round, palmyra-fruit-breasts of hers, with black sandal paste painted[49] round their tips, faces pointing up – ah, it's my bad luck not to have felt them when she was alive!

173 **Parabhṛithikā:** (*To herself*) I'll do this. (*Aloud*) Sir, look after Ajjukā for a moment, while I go and bring her mother.

174 **Disciple:** Go quickly! I'll be a mother to the motherless.

175 **Parabhṛithikā:** (*To herself*) This Brahmin is compassionate. He won't leave Ajjukā. I'll go. (*She exits*)

176 **Disciple:** She's gone! I'll cry to my heart's content. O Ajjukā! O sweet singer! (*He weeps*)

177 **Mendicant:** Shāṇḍilya, don't do this!

178 **Disciple:** Ah, go away you heartless man! Do you think I'm like you?

179 **Mendicant:** Come, son, learn.

180 **Disciple:** Bhagavan, how to treat this poor, helpless girl?

181 **Mendicant:** What! Do you want to learn the medical shāstras?

Aghaṁ- tē yōgasya phalam!
182 **Śāṇḍilyaḥ:** ***Aghaṁ dē jō'assa phaḷaṁ!***
sin your yoga's fruit

183 **Parivrājakaḥ:** (*Ātmagatam*) ***Ēṣa khalu tapasvī kartavyābōdhyatayā āśrama-padaṁ pavādaṁ***
himself-to this indeed poor-guy duty-ignorance-by hermitage conduct improper-conduct

ca na jānāti. Kiṁcic-chrutaṁ mahēśvarādibhir- yōgācāryair- mahadbhiḥ śiṣyānukrōśaḥ saṅgaṁ
& not know little heard Mahēśvara & others-by yōga-āchāryas-by great disciple-pity involvement

na bādhata iti. Tad- asya pratyayōtpādanaṁ kariṣyē. Īdṛśō yōga iti. Asyā gaṇikāyāś-śarīrē
not disturb thus thus his conviction-raise do-I show yōga thus this courtesan- body-in

ātmānaṁ niyōjayāmi.
myself join-I'll

(*Yōgēnāviṣṭaḥ*)
yōga-by excited

184 **Gaṇikā:** (*Utthāya*) ***Śāṇḍilya! Śāṇḍilya!***
getting-up Śāṇḍilya Śāṇḍilya

Apihā! Jīvati! Pratyāgata- prāṇā khalv- ēṣā. Bhavati! Ayam-asmi.
185 **Śāṇḍilyaḥ:** (*Saharṣam*) ***Avihā! Jīvadi! Paccā'adap- pāṇā khu ēsā. Bhōdi! A'ahmi.***
joyfully hey lives-she come-back life indeed she dear here-am-I

186 **Gaṇikā:** ***Aprakṣālita-pāṇibhyāṁ mā sprākṣīḥ.***
unwashed hands-by don't touch

Ati- cōkṣiṇī khalv- iyam!
187 **Śāṇḍilyaḥ:** ***Adi-cōkkhiṇī khu i'aṁ!***
very pure-one indeed this (girl)

188 **Gaṇikā:** ***Ēhi vatsa. Adhīṣva tāvat.***
come son learn -

Ihāpy-adhyayanam! Bhagavantam- ēvōpasarpāmi. Bhō bhagavan! Ayi mṛtaḥ
189 **Śāṇḍilyaḥ:** ***Iha'vi ajjha'aṇaṁ! Bha'avaṁtaṁ ēvva uvasappāmi.*** (*Upagamya*) ***Bhō bha'avaṁ ! A'i mudō***
here too learning Bhagavan only approach-I'll approaching O Bhagavan ah dead

khalu bhagavān! Hā vācālaka! Hā ati- yōga- vitta! Hā upādhyāya! Ēvaṁ bahu- jānantôpi mriyantē!
khu bha'avō! Hā vācāḷa'a! Hā adi- jō'a- vitta! Hā uvajjhā'a! Ēvvaṁ bahu-jāṇaṁtō'vi maraṁti!
indeed Bhagavan ah eloquent (one) ah great yōga-of treasure ah teacher even much-knowers-too die

(*Tataḥ praviśati mātā cēṭī ca*)
then enter Mother Maid &

Ētvētu mātā.
190 **Cēṭī:** ***Ēdu ēdu 'attā.***
come come Mother

Kutra kutra mē dārikā?
191 **Mātā:** ***Kahiṁ kahiṁ mē dāri'ā?***
where where my daughter

Ēṣā ajjukā udyānē vyālēna daṣṭā.
192 **Cēṭī:** ***Ēsā ajju'ā uyyāṇē vāḷēṇa daṭṭhā.***
this Ajjukā park-in snake-by bitten

Hā! Hatāsmi manda- bhāgyā!
193 **Mātā:** ***Hā! Hadahmi maṁda-bhā'ā!***
ah dead-I'm ill- fated (one)

182 **Disciple:** Sin is the fruit of your yōga!

183 **Mendicant:** (*To himself*) This poor fellow has no sense of proper conduct. He doesn't know what is proper for ascetics and what isn't. I've heard somewhere that Mahēshvara and other great teachers of yōga maintain that the involvement which is out of pure, altruistic concern for one's disciple is harmless. Therefore, I'll help the seed of conviction sprout in him by demonstrating the real power of yōga. I'll inject my self into the body of this courtesan.

(*The Mendicant enters a yōgic trance*)[50]

184 **Courtesan:** (*Getting up*)[51] Shāṇḍilya! Shāṇḍilya!

185 **Disciple:** (*Joyfully*) Ah, she's alive! Her life has come back! My dear, I'm here!

186 **Courtesan:** Don't touch me with unwashed hands!

187 **Disciple:** She's a very pure one, she is!

188 **Courtesan:** Come, son, learn.

189 **Disciple:** Here also learning! I'll go to the Bhagavan. (*Approaching the Bhagavan*) O Bhagavan! Ah! The Bhagavan's dead! O eloquent one! O great treasure of yōga! O teacher! . . . Even great scholars die![52]

(*Then enter the Mother and the Maid, Parabhṛithikā*)

190 **Parabhṛithikā:** Come, come, Mother.

191 **Mother:** Where, where is my daughter?

192 **Parabhṛithikā:** Ajjukā was bitten by a snake in this park.

193 **Mother:** Ah! I'm finished, ill-fated one that I am!

Samāśvasitu samāśvasitu mātā! Ēṣā ajjukā satva- sthitā!
194 **Cēṭī:** ***Samassasadu samassasadu 'attā! Ēsā ajju'ā sattha-ṭṭhidā!***
bear-up-let bear-up-let Mother this Ajjukā alive standing

Nanu prakṛtisthā yathā! Jātē vasantasēnē! Kim-idam?
195 **Mātā:** ***Ṇaṁ pa'iditthā jaha!*** (*Upasṛtya*) ***Jādē vasaṁdasēṇē! Kiṁ ēdaṁ?***
not normal at all approaching daughter Vasanthasēnā what this

196 **Gaṇikā:** ***Vṛṣala-vṛddhē! Mā sprākṣīḥ!***
base old-woman don't touch

Hā- dhik! Kim-idam?
197 **Mātā:** ***Hā-ddhi! Kiṁ ēdaṁ?***
ah curse what this

Aty-ārūḍhaḥ sa viṣa- vēgaḥ.
198 **Cēṭī:** ***Accārūḍhō sō visa- vē'ō.***
much-increased that poison effect

Gaccha śīghraṁ vaidyam-ānaya.
199 **Mātā:** ***Gaccha sigghaṁ vējjaṁ āṇēhi.***
go quickly doctor bring

Mātas-tathā.
200 **Cēṭī:** ***'Attē taha.*** (*Niṣkrāntā*)
Mother all-right exits-she

(*Tataḥ praviśati rāmilakaś-cēṭī ca*)
then enter Rāmilaka Maid &

Jayatu jayatu āvuttaḥ. Āvuttam- a-prēkṣamāṇā saṁtapati ajjukā.
201 **Cēṭī:** ***Jēdu jēdu āvuttō. Āvuttaṁ a-pēkkhaṁtī saṁtavadi ajju'ā.***
succeed-let succeed-let bro.-in-law b.-in-law not-seeing pining-is Ajjukā

202 **Rāmilakaḥ:** ***Icchāmi tāvad-asyāḥ***
desire-I - her

kala- madhura-vacō mukhaṁ viśālākṣyāḥ **|**
sound sweet speech face large-eyed-one's

Madhupa-vratôbhipātuṁ
bee fit-to-drink

vikasitam-iva kōmalaṁ kamalam **||27||**
blossom like tender lotus

(*Upētya*) ***Kathaṁ māṁ dṛṣṭvā parāvṛtta-mukhī sthitā?*** (*Vastrāntaṁ gṛhṇan*)
going-near how me seeing turned face stands cloth-end grasping

Ētan-nivartaya sugātri mukāravindam-
this turn shapely-one face-lotus

īṣat- taraṅga-parivṛttam-ivāravindam **|**
little waves turned like-lotus

Prīṇāti nāma tava vaktram- a-sarva-dṛṣṭam-
delights - your face not-fully seen

alpālpa-pītam-iva pāṇi-puṭēna tōyam **||28||**
little-little drunk like hand-palm-by water

194 **Parabhṛithikā:** Take heart! Take heart, Mother! Ajjukā's standing there, alive!

195 **Mother:** She's not at all well! (*Approaching her*) Daughter Vasanthasēnā, what's the matter?

196 **Courtesan:** Don't touch me, you base, old woman!

197 **Mother:** Oh, curse! What's happening?

198 **Parabhṛithikā:** It's the effect of the poison – it's gone to her head!

199 **Mother:** Go quickly and bring a doctor!

200 **Parabhṛithikā:** All right, Mother. (*She exits*)

(*Then enter Rāmilaka and the Maid, Madhukarikā*)

201 **Madhukarikā:** Best of luck, dear Brother-in-law. Ajjukā's been upset, not seeing you.

202 **Rāmilaka:**

I want a sip from her sweet face,
  Source of melodious words, with large-eyed grace,
Tender as the lotus in full bloom,
  Fit for a bee to suck honey from. (27)

(*Approaching her*) How is it, that having seen me, she stands there turning away her face? (*He grabs the end of her clothing*)[53]

As ripplets turn a lotus,
  Turn your lotus face, O shapely grace!
As sips of water from the palm,
  Its slow unfolding sight gives much delight! (28)

203 **Gaṇikā:** ***Bhōs-tāmisra! Mucyatāṁ mama vastrāntaḥ.***
O dimwit let-go my cloth-end

204 **Rāmilakaḥ:** ***Bhavati! Kim- idam?***
dear what this

Yadā prabhṛti vyālēna daṣṭā tadā prabhṛty-asaṁbaddhaṁ mantrayatē.
205 **Mātā:** ***Jadap-pahudi vāḷēṇa daṭṭhā tadap-pahudi asaṁbaddhaṁ maṁtēdi.***
from the-time snake bitten from then incoherently speaking

206 **Rāmilakaḥ:** ***Ēvam:***
that-so

Vyaktam-asyā gataṁ cētas-tataś- śūnyē tapasvinī ।
obvious her gone consc. which-due-to void-in poor-girl
Śarīrênyēna kēnāpi satva-yuktēna dharṣitā ॥29॥
body-in another-by power having-by possessed-is

(*Praviśya vaidyaś- cēṭī ca*)
enter Doctor Maid &

Ētv- ētv- āryaḥ.
207 **Cēṭī:** ***Ēdu ēdu ayyō.***
come come sir

Kutra sā?
208 **Vaidyaḥ:** ***Kahiṁ sā?***
where she

Ēṣā khalu ajjukā satva- sthitā!
209 **Cēṭī:** ***Ēsā khu ajju'ā sattha-ṭṭhidā!***
this indeed Ajjukā alive standing

Dharṣitā mahā- sarpēṇa khāditā bhavēt.
210 **Vaidyaḥ:** ***Dhassidā mahā-sappēṇa khādidā bhavē.***
possessed great snake-by eaten has

Katham- āryō jānāti?
211 **Cēṭī:** ***Kahaṁ ayyō jāṇādi?***
how sir knows

Mahāntaṁ vikāraṁ karōtīti. Ānaya mama sarvārambhāṁsthāvad- ārabhē viṣa- tantrē.
212 **Vaidyaḥ:** ***Mahaṁtaṁ vi'āraṁ karēdi'tti. Āṇēhi mama savvāraṁbhāṇi dāva āraṁbhāmi visa-taṁtē.***
great change caused thus bring my all-instruments- let begin-me poison-science-in

Kuṇḍala kuṭila- gāmini maṇḍalaṁ praviśa! Praviśa! Vāsuki- putra
(*Upaviśya maṇḍalaṁ racayitvā*) ***Kuṁḍaḷa kuḍiḷa-gāmiṇi maṁḍaḷaṁ pavisa! Pavisa! Vāsu'i- putta***
sitting magic-circle making coiling crooked-moving-one circle enter enter Vāsuki's son

tiṣṭha! Tiṣṭha! Śrū! Śrū! Yāvaś-śirā-vēdhaṁ kariṣyāmi. Kutra kuṭhārikā
ciṭṭha! Ciṭṭha! Śū! Śū! Jāva sirā-vēhaṁ karissaṁ. Kahiṁ kuṭhāri'ā?
stop stop shroo shroo - head breaking do-I where scalpel

213 **Gaṇikā:** ***Mūrkha-vaidya! Alaṁ pariśramēṇa.***
idiot doctor enough trouble-by

Pittam- apy- asti. Ahaṁ tē pittaṁ vātaṁ ślēṣma ca nāśayāmi.
214 **Vaidyaḥ:** ***Pittaṁ 'pi atthi. A'aṁ dē pittaṁ vādaṁ sēhmaṁ ca ṇāsēmi.***
bile also is I your bile rheum phegm and eliminate-I

203 **Courtesan:** O ignoramus! Let go of the end of my clothing!

204 **Rāmilaka:** My dear, what is this?

205 **Mother:** From the time she was bitten by a snake, she's been talking incoherently.

206 **Rāmilaka:** Is that so?

Poor girl, when her consciousness left, it's manifest
Her body by some demonic power was possessed. (29)

(*The Doctor and the Maid, Parabhṛithikā, enter*)

207 **Parabhṛithikā:** Come, come, sir.

208 **Doctor:** Where is she?

209 **Parabhṛithikā:** Ajjukā's there. She's still alive!

210 **Doctor:** She's been attacked and bitten by a very big snake!

211 **Parabhṛithikā:** How do you know, sir?

212 **Doctor:** Because her behavior is very strange, unnatural! Bring all my instruments. Let me begin with the treatment for poison. (*He sits down and makes a magic circle*) Coiling, crooked-moving one, enter this magic circle! Enter! Son of Vāsuki, stop! Stop! Shroo! Shroo! Or I'll break your head! Where's my scalpel?

213 **Courtesan:** You stupid doctor, don't trouble yourself!

214 **Doctor:** Ah, '*paithiyam*'! – a touch of madness, eh? I'll cure you of '*pittam*', '*vātam*', and '*ślēṣma*'.[54]

215 **Rāmilakaḥ:** ***Bhōḥ kriyatām yatnaḥ. Na khalv-akṛtajñā vayam.***
oh make attempt not indeed ungrateful we

Sundara- guḷikāṁ vyāla-vaidyam- ānayāmi.
216 **Vaidyaḥ:** ***Suṁdara-guḷi'aṁ vāḷa- vējjaṁ āṇēmi.*** (*Niṣkrāntaḥ*) (*Tataḥ praviśati Yama- puruṣaḥ*)
beautiful tablet snake-treatment-for bring-I exits-he then enters Yama's Agent

217 **Yamapuruṣaḥ:** ***Bhoḥ bhartsitôsmi yamēna.***
oh abused-was-I Yama-by

Na sā vasantasēnēyaṁ kṣipraṁ tatraiva nīyatām **|**
not that Vasanthasēnā-this quickly there-itself take-back
Anyā vasantasēnā sā kṣīṇāyus-tām-ihânaya **||30||**
other Vasanthasēnā-her time-up-is her here-bring

Yāvad-asyāś-śarīram-agni-saṁyōgaṁ na svīkarōti tāvat-sa-prāṇām-ēnāṁ karōmi.
if her body fire contact not received then with life her make-I

(*Vilōkya*) ***Ayē utthitā khalv- iyam! Bhōḥ! Kinnu knalv-idam?***
seeing hey up indeed she oh what indeed this

Asyā jīvō mama-karē utthitaiṣā varāṇganā **|**
her soul my hands-in stands this courtesan
Āścaryaṁ paramaṁ lōkē bhuvi pūrvaṁ na dṛśyatē **||31||**
wonder extreme world-in earth-on past not seen

(*Sarvatôvalōkya*) ***Ayē!Atra-bhavān yōgī parivrājakaḥ krīḍati. Kim- idānīṁ kariṣyē? Bhavatu dṛṣṭam.***
around-looking aye this fellow yōgi mendicant playing-is what now done-can-be all-right seen-is
Asyā gaṇikāyā ātmānaṁ parivrājaka-śarīrē nyasya avasitē karmaṇi yathāsthānaṁ viniyōjayāmi.
this courtesan's soul mendicant's body-in putting-in finished action proper-place-in put-I

(*Tathā kṛtvā*)
thus doing

Ētē vipra- śarīrêsmin strī- prāṇā viniyōjitāḥ **|**
this Brahmin body-in this woman-life put-in-is
Yathā satvaṁ yathā- śīlaṁ prāyō yāsyanti vikriyām **||32||**
accd.-to nature accd.-to behavior surely attain-will change

(*Niṣkrāntaḥ*)
exits-he

Parabhṛtikē! Parabhṛtikē!
218 **Parivrājakaḥ:** (*Utthāya*) ***Parahudi'ē! Parahudi'ē!***
getting-up Parabhṛithikā Parabhṛithikā

Apihā! Pratyāgata- prāṇaḥ khalu bhagavān. Ā! Tarkayāmi duḥkha-bhāginō na mriyanta iti.
219 **Śāṇḍilyaḥ:** ***Avihā! Pacc-āgada-ppāṇō khu bha'avō. Ā! Takkēmi dukkha-bhāgiṇō ṇam- mi'aṁti'tti.***
hey back-comes life indeed Bhagavan ah deduce-I misery- allotted don't die thus

Kutra kutra rāmilakaḥ?
220 **Parivrājakaḥ:** ***Kahiṁ kahiṁ rāmiḷa'ō?***
where where Rāmilaka

221 **Rāmilakaḥ:** ***Bhagavann-ayam-asmi.***
Bhagavan here am-I

215 **Rāmilaka:** Oh, do try! We won't be ungrateful.

216 **Doctor:** I'll bring a beautiful tablet and the book on the treatment of poisonous snakes![55] (*He exits*) (*Then Yama's Agent enters*)

217 **Yama's Agent:** Oh, Yama shouted at me:

> "This Vasanthasēnā is not the one,
> Quick, take her back there!
> "Another Vasanthasēnā, whose time is up,
> Go bring her here!" (30)

Let me restore her life before her body is cremated!
(*Noticing her*) Hey! She is up! Oh, what is this?

> The courtesan stands,
> Yet her soul's here in my hands!
> The world has never before seen
> Such an amazing thing! (31)

(*Looking all around*) Aye! This yōgi sannyāsi fellow is having a good time. What shall I do now? Yes, I see a way. I'll put the soul of the courtesan into the body of the sannyāsin, and, when the fun is over, I'll exchange their souls properly.

(*He does it*)

> The woman's animating soul, coupled with this Brahmin's body,
> Will surely change his nature and behavior! (32)

(*He exits*)

218 **Mendicant:** (*Getting up*) Parabhṛithikā! Parabhṛithikā!

219 **Disciple:** Hey! Life has come back to the Bhagavan! I have to conclude that those whose lot in life is misery just never die![56]

220 **Mendicant:** Where, where is Rāmilaka?

221 **Rāmilaka:** Bhagavan, I'm here.

Bhagavan! Kim- idam? Kuṇḍikā- grahaṇōcitaḥ vāma- hastaḥ śaṅkha-valaya-pūrita iva mē pratibhāti.
222 **Śāṇḍ.:** ***Bha'avaṁ! Kiṁ ēdaṁ? Kuṁḍi'a-ggahaṇō'idaṁ vāma-hatthaṁ saṁka-vaḷa'a-pūridaṁ vi'a mē paḍibhādi.***
Bhagavan what this water-pot holding-worthy left- hand shell- bangles full-of as-if me-to seems

Rāmilaka āliṅga mām.
223 **Parivrājakaḥ:** ***Rāmiḷa'a āḷiṁgēhi maṁ.***
Rāmilaka embrace me

Kiṁśukam- āliṅga!
224 **Śāṇḍilyaḥ:** ***Kiṁsu'aṁ āḷiṁgēhi!***
staff embrace

Rāmilaka mattā khalv-aham.
225 **Parivrājakaḥ:** ***Rāmiḷa'a mattā khu 'aṁ.***
Rāmilaka drunk indeed I

Nahi nahi! Unmattaḥ khalu tvam!
226 **Śāṇḍilyaḥ:** ***Ṇahi ṇahi! Unmattō khu tuvaṁ!***
no no mad indeed you

227 **Rāmilakaḥ:** ***Bhagavan-nāma-viruddhaḥ khalv- ayam-ālāpaḥ!***
Bhagavan- name against indeed this babbling

Surāṁ pibāmi.
228 **Parivrājakaḥ:** ***Suraṁ pibāmi.***
liquor drink-I'll

Viṣaṁ piba! Bhavatu parihāsa- pramāṇaṁ jñāsyāmi. Naiva bhagavān naiva ajjukā!
229 **Śāṇḍilyaḥ:** ***Visaṁ piba! Bhōdu parihāsa-ppamāṇaṁ jāṇissaṁ. Ṇēva bha'avō ṇēva ajju'ā!***
poison drink all-right farce extent know-I neither Bhagavan nor Ajjukā

Athavā bhagavadajjukaṁ nāmēdaṁ saṁvṛttam.
Ahavā bha'avadajju'aṁ ṇāma ēdaṁ saṁ'uttaṁ.
well 'Bhagavadajjuka' called this let-be

Parabhṛtikē! Parabhṛtikē! Āliṅga mām!
230 **Parivrājakaḥ:** ***Parahudi'ē! Parahudi'ē! Āḷiṁgē maṁ!***
Parabhṛithikā! Parabhṛithikā! embrace me!

Apēhi!
231 **Cēṭī:** ***Avēhi!***
get-away

Jātē vasantasēnē!
232 **Mātā:** ***Jādē vasaṁdasēṇē!***
daughter Vasanthasēnā

Mātar-iyam-asmi. Māta-vandē.
233 **Parivrājakaḥ:** ***'Attē iyahmi. 'Attē vaṁdāmi.***
Mother here-am-I Mother salute-I

Bhagavan! Kim-idam?
234 **Mātā:** ***Bha'avaṁ! Kiṁ ēdaṁ?***
Bhagavan what this

Mātaḥ! Pratyavajānāsi mām! Rāmilaka! Adya cirāyitaṁ khalu tvayā?
235 **Parivrājakaḥ:** ***'Attē! Paccavajāṇāsi maṁ! Rāmiḷa'a! Ajja cirā'idaṁ khu tu'ē?***
Mother know-you me Rāmilaka today delay indeed you-by

222 **Disciple:** Bhagavan, what is this? Your left hand, worthy of grasping the *kuṇḍi'a* pot, seems to me as though it is fully ornamented with shell bangles![57]

223 **Mendicant:** Rāmilaka, embrace me!

224 **Disciple:** Embrace your staff!

225 **Mendicant:** Rāmilaka, I'm feeling tipsy!

226 **Disciple:** No! Not at all! You're demented!

227 **Rāmilaka:** Bhagavan, this babbling is a shame to the mendicant order!

228 **Mendicant:** I need a strong drink!

229 **Disciple:** Drink poison![58] . . . All right. Now I've seen the ludicrous taken to the limit. This is Farce![59] This is neither the Bhagavan nor Ajjukā. Better call it 'Bhagavadajjuka'![60]

230 **Mendicant:** Parabhṛithikā! Parabhṛithikā, embrace me!

231 **Parabhṛithikā:** Get away!

232 **Mother:** Daughter Vasanthasēnā!

233 **Mendicant:** Mother, I'm here! My respects, Mother.

234 **Mother:** Bhagavan, what is this?

235 **Mendicant:** Mother! Don't you recognize me?
Rāmilaka! Why are you so slow today?

236 **Rāmilakaḥ:** ***Bhagavan! Na vaśyôsmi!***
Bhagavan not possessed-am-I

(*Praviśya vaidyaḥ*)
enters Doctor

Gulikā aṣṭamayā gṛhītā auṣadhaṁ ca. Na jānē kṣaṇē jīviṣyati mariṣyati vā iti. Udakam! Udakam!
237 **Vaidyaḥ:** ***Guḷi'ā aṭṭhamayā gahīdā ōsadhaṁ ca. Ṇa jāṇē khaṇē jīvissadi marissadi vā 'tti. Uda'aṁ! Uda'aṁ!***
tablet 8-ingredient brought medicine & not known moment lives dies or thus water water

(*Upagamya*)
going-near

Udakam.
238 **Cēṭī:** ***Uda'aṁ.***
water

Gulikām- āghaṭṭayāmi. Apihā! Na khalv- iyaṁ daṣṭā! Āviṣṭā khalu bhavēt.
239 **Vaidyaḥ:** ***Guḷi'āṁ ōghaṭṭha'āmi. Avihā! Ṇa khu 'aṁ daṭṭhā! Āvitthā khu bhavē.***
tablet crush-I'll hey not indeed this bitten possessed indeed must-be

240 **Gaṇikā:** ***Mūrkha vaidya! Vṛthā-vṛddha! Prāṇinām-antakam-api na jānīṣē. Katamēnēyaṁ***
idiot doctor useless old-man creatures' end at-all don't know what-kind-she

sarpēṇa vyāpāditēti vada.
snake-by possessed-thus tell

Kim- atrāścaryam?
241 **Vaidyaḥ:** ***Kiṁ ēttha accari'aṁ?***
what here surprise

242 **Gaṇikā:** ***Śāstram-asti?***
text is

Asti prabhūtam-api – sārdha- sahasram- asti!
243 **Vaidyaḥ:** ***Atthi pabhūdaṁ 'vi – sattha- sahassaṁ atthi!***
are many even with-500 1000 are

244 **Gaṇikā:** ***Brūhi brūhi vaidya-śāstram!***
recite recite medical text

Śṛṇōtu bhavatī:
245 **Vaidyaḥ:** ***Suṇādu hōdī:***
listen-let lady

Vātikāḥ paittikāś-caiva ślai- ślai- . . .
rheum bile and phle- phle-

Apihā! Pustakaṁ pustakam!
Avihā! Puttha'aṁ puttha'aṁ!
hey book book

Ahō! Vaidyasya abhirūpatā! Ēka- padē vismṛtaḥ! Bhavatu mama vayasya ēva. Idaṁ pustakam.
246 **Śāṇḍilyaḥ:** ***Ahō! Vējjassa ahiruvadā! Ēkka-padē visumaridō! Hōdu mama va'assō ēvva. Idaṁ puttha'aṁ.***
oho doctor learnèd first foot-in forgotten let-be my companion - this book

236 **Rāmilaka:** Bhagavan! *I'm* not possessed, wandering about without any responsibilities!

(*Enter, the Doctor*)

237 **Doctor:** I've brought a tablet with eight active ingredients, and other medicines, too![61] Because we don't know, from moment to moment, whether she'll live or die. Water! Water! (*Approaching her*)

238 **Madhukarikā:** Here's water.

239 **Doctor:** I'll crush and mix this tablet. . . .
Hey! She hasn't been bitten! She must be possessed!

240 **Courtesan:** Idiot doctor! You've grown old learning nothing! You have no idea about the end of creatures' lives. Tell us what kind of snake has possessed her!

241 **Doctor:** Is there anything surprising?

242 **Courtesan:** Is there an authoritative, shāstraic text?

243 **Doctor:** Yes, there are many! There are thousands!

244 **Courtesan:** Recite! Recite from a medical text!

245 **Doctor:** Listen, lady:

"*Vātam*, *pittam*, *ślē*-, *ślē*- . . ."

Oh, the book! The book!

246 **Disciple:** Oho! The doctor has learned his lessons well! He's forgotten the first line. Let it be. After all, he's my type of fellow. Here's the book.

Śṛṇōtu bhavatī:
247 **Vaidyaḥ:** ***Suṇādu hōdī:***
listen-let lady

Vātikāḥ paittikāś-caiva ślaiṣmikāś-ca mahā-viṣāḥ **|**
rheum bile & phlegm & great poisons
Trīṇi sarpā bhavanty-ētē caturthō nādhigamyatē **||33||**
three snakes are these fourth not-available

248 **Gaṇikā:** ***Ayam-apa-śabdaḥ! Trayaḥ sarpā iti vaktavyam. Trīṇi napuṁ-sakaṁ bhavati.***
this wrong-word 'trayaḥ sarpā' thus said-should-be 'trīṇi' neuter gender is

Apihā! Vaiyākaraṇa- sarpēṇa khāditā bhavēt!
249 **Vaidyaḥ:** ***Avihā! Vaiyyā'araṇa-sappēṇa khā'idā bhavē!***
hey grammatical snake-by eaten must-have-been

250 **Gaṇikā:** ***Kiyantō viṣa- vēgāḥ?***
how-many poison stages

Viṣa- vēgāś-śatam.
251 **Vaidyaḥ:** ***Visa- vēgā sadaṁ.***
poison stages 100

252 **Gaṇikā:** ***Na! Na! Sapta tē viṣa- vēgāḥ. Tad-yathā:***
no no seven those poison stages that thus

Rōmāñcō mukha-śōṣaś-ca vaivarṇyaṁ caiva vēpathuḥ **|**
horripilation mouth- dry & paling and shivering
Hikkā śvāsaś-ca saṁmōhaḥ saptaitā viṣa- vikriyāḥ **||34||**
hiccuping gasping & unconsciousness 7-these poison evils

Sapta-viṣa-vēgān-atikrāntôśvibhyām-api na śakyatē cikitsitum. Athavā vaktavyam-asti-cēd-brūhi.
seven poison-stages beyond Ashvins-by even not possible to-treat (possible) to-say is if mention

Na khalv- asmākaṁ viṣayaḥ. Namō bhagavatyai. Gacchāmi tāvad-aham.
253 **Vaidyaḥ:** ***Ṇa hu ahmāṇaṁ visa'ō. Ṇamō bha'avadī'ē. Gacchāmi dāva ahaṁ.*** (*Niṣkrāntaḥ*)
not indeed our subject salute lady-to go will I exits-he

(*Praviśya yama-puruṣaḥ*)
enters Yama's Agent

254 **Yamapuruṣaḥ:** ***Ēṣa bhōḥ:***
this oh

Garbhasravaiś-ca piṭaka-jvara-karṇa-rōgair-
abortions-by & boils- fevers ear- infections-by
gulmādhi- śūla- hṛdayākṣi-śirōrugādyaiḥ **|**
splenetic-cysts ulcers heart-eye- brain-tumors-by
Asmin-kṣaṇē bahu- vidhaiḥ khalu vidravaiś-ca
this moment-in various kinds-by indeed diseases-by &
kṣipraṁ kṛtā yama-purābhimukhāś-ca jīvāḥ **||35||**
quickly made Yama's city-facing & creatures

Yāvad-aham-api bhagavat-sandēśam-anutiṣṭhāmi. (*Gaṇikām-upagamya*) ***Bhagavan! Mucyatāṁ***
will I then god's command carry-out-I Courtesan nearing Bhagavan let-go
vṛṣalyāś- śarīram.
base-woman's body

247 **Doctor:** Listen, lady:

"*Vātam*, *pittam*, *ślēṣma*,
Deadly poisons three,
"They are '*trīṇi sarpā*',[62]
There is no fourth to these!" (33)

248 **Courtesan:** That's bad grammar! You should say '*trayaḥ sarpā*'. The form, '*trīṇi*' is neuter gender.

249 **Doctor:** Hey! She's been bitten by a grammatical snake!

250 **Courtesan:** How many stages of poisoning are there?

251 **Doctor:** There are a hundred stages.

252 **Courtesan:** No! No! There are seven stages of poisoning. It's thus:

Horripilation, parched mouth,
Turning pale, shivering's agitation,
Hiccups, gasping, unconsciousness
Are poison's seven steps of deterioration. (34)

If it goes beyond these seven stages, even the doctors of heaven, the Ashvins,[63] cannot cure it. If there's anything more to be said, tell us!

253 **Doctor:** This is really not my area of specialization. Salutations to you, lady-Bhagavan. I'll be going. (*He exits*)

(*Yama's Agent enters*)

254 **Yama's Agent:** Oh, this:

Abortions, boils, fevers, ear infection, splenetic cyst,
Tumors of the heart, eye, and brain I list;

This moment, various diseases are instantly compelling
Many creatures to face the city where Yama's dwelling![64] (35)

I must get on with Yama's orders. (*Going near the Courtesan*) Bhagavan, come out of the body of the base woman.

255 **Gaṇikā:** ***Chandataḥ.***
as-you-wish

256 **Yamapuruṣaḥ:** ***Yathāsyā jīva-vinimayaṁ kṛtvā yāvad-aham-api sva-kāryam-anutiṣṭhāmi.***
properly soul exchange making will I then my duty follow

(*Tathā kṛtvā niṣkrāntaḥ*)
thus doing exits-he

257 **Parivrājakaḥ:** ***Śāṇḍilya! Śāṇḍilya!***
Śāṇḍilya Śāṇḍilya

Ēṣa khalu bhagavān- pary-avasthitaḥ.
258 **Śāṇḍilyaḥ:** ***Ēsō khu bha'avō payy-avatthidō.***
this indeed Bhagavan back-to-normal

Parabhṛtikē! Parabhṛtikē!
259 **Gaṇikā:** ***Parahudi'ē! Parahudi'ē!***
Parabhṛithikā Parabhṛithikā

Ēṣā ajjukā svabhāvēna mantrayatē!
260 **Cēṭī:** ***Ēsā ajju'ā sahāvēṇa maṁtēdi!***
this Ajjukā own-nature-by speaks

Jātē vasantasēnē!
261 **Mātā:** ***Jādē vasaṁdasēṇē!***
daughter Vasanthasēnā

262 **Rāmilakaḥ:** ***Hanta prasannā! Priyē vasantasēnē! Itaḥ!***
oh clear-one dear Vasanthasēnā here

(*Gaṇikā niṣkrāntā rāmilakaś-cēṭī sa- parivārā mātā ca*)
Courtesan exits Rāmilaka Maids with retinue Mother &

Bhagavan! Kim-idam?
263 **Śāṇḍilyaḥ:** ***Bha'avaṁ! Kiṁ ēdaṁ?***
Bhagavan what this

264 **Parivrājakaḥ:** ***Mahatī khalu kathā. Āvāsē kathayiṣyāmi.*** (*Diśôvalōkya*) ***Gatō divasaḥ. Samprati hi:***
long indeed story place-at tell-I'll around-looking gone day now -

Astaṁ- gatō hi dinakṛd-gaganānta-lambī
setting reached - sun sky-edge hanging-one
***mūṣā mukhastha iva tapta- suvarṇa-rāśiḥ* |**
crucible mouth as-if molten gold lump
Yasya prabhābhir-anurañjita- mēgha-vṛndam-
whose luster-by beauty-suffused cloud- collection
***ālakṣyatē dahana-garbham-ivāntarikṣam* ||36||**
looks burning womb like-horizon-on

(*Niṣkrāntau*)
exit-both

Bhagavadajjukaṁ samāptam
[the play] 'Bhagavad- Ajjukaṁ' ends

255 **Courtesan:** As you wish.

256 **Yama's Agent:** I'll exchange her soul properly and then carry on with my duty.

(*He does this, and exits*)

257 **Mendicant:** Shāṇḍilya! Shāṇḍilya!

258 **Disciple:** The Bhagavan is back to normal!

259 **Courtesan:** Parabhṛithikā! Parabhṛithikā!

260 **Parabhṛithikā:** Ajjukā's speaking like her old self!

261 **Mother:** Daughter Vasanthasēnā!

262 **Rāmilakaḥ:** Oh, thank God! Her mind is clear again! Dearest Vasanthasēnā, come here!

(*The Courtesan exits with her retinue: Rāmilaka, Maids, Mother*)

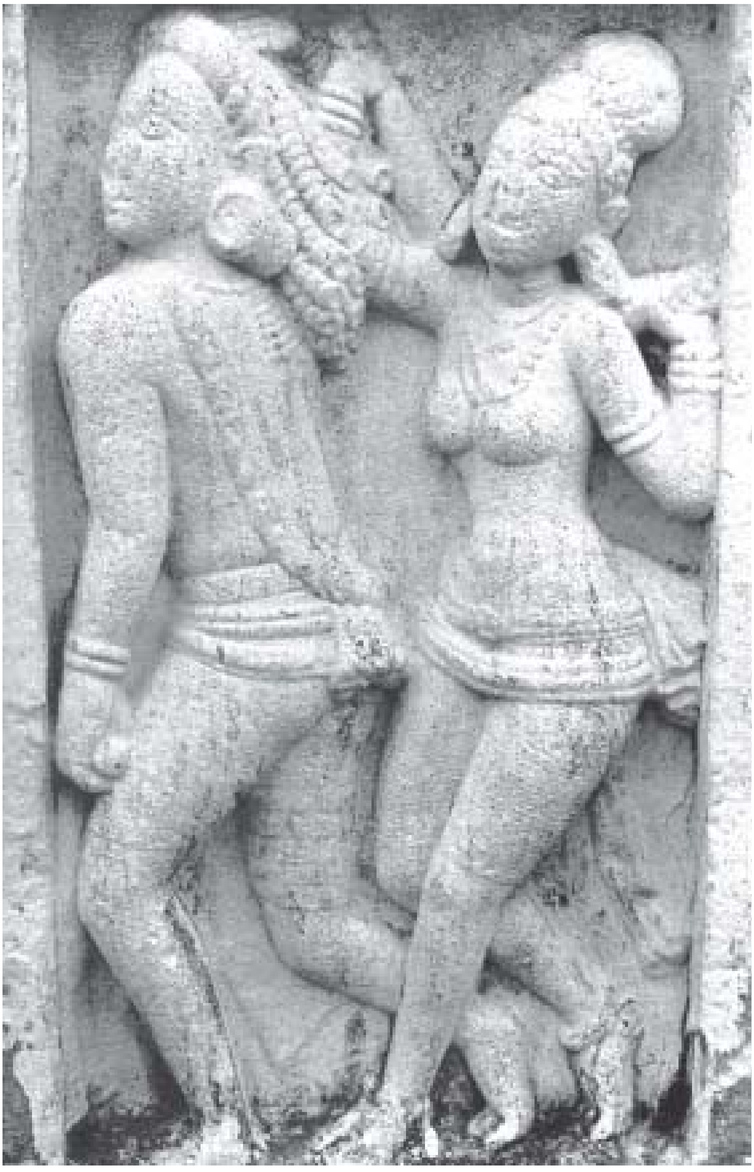
263 **Disciple:** Bhagavan, what is the meaning of all this?

264 **Mendicant:** It's a long story. I'll tell you when we reach our abode. (*Looking around*) The day is at an end. Look!

The setting sun hangs on the horizon
Like a lump of molten gold, from the mouth of a crucible.
The amassed clouds, suffused with this luster,
Look like the flaming womb of heaven! (36)

(*The two exit*)

The play, **'The Saint-Courtesan'**, *ends*



One of seven ancient (c. 7th century, A.D.) carved panels placed in the walls of the Tāntōṉṟīśvara Temple, Kāñchī.

Notes to the Translation

1. According to tradition, before the beginning of a play, there is a preliminary ceremony, during the *pūrvaraṅga*, in which various gods are worshipped. The *Nāndī* is the hymn – or one of the hymns of praise which conclude this ceremony. Some scholars believe that the actor who plays the part of the Director makes his appearance only after the Nāndī is finished, and then recites or sings the first stanza of the play as an added invocation. But, we have argued elsewhere that this Invocation – the first stanza of the play – is in fact the Nāndī, itself. If this is so, then the actor who plays the part of the Director would make his appearance on stage, recite or sing the first stanza (in our play, the stanza invoking Rudra's protection), and then, assuming the role of the Director, he would enter into the action of the introductory Prologue.
2. Mahēndra, the king of the gods of the Hindu pantheon, bows his head to Rudra's foot. Rudra (the god Śiva) is being addressed here as the transcendent Supreme Being.
3. An allusion to the event in mythology in which Rāvaṇa, the demon-king of the island Laṅkā, shook Mount Kailāsa, the abode of Śiva, and Śiva then crushed him painfully with his big toe.
4. When the Sūtradhāra speaks of his 'house' ('*gṛiham*'), there is *dhvani* in this statement. The surface level of meaning has reference to the 'home' he lives in. But there is also an implied meaning: the 'theater' he works in. The rather subtle ramifications of this metadramatic usage are discussed in some detail in our essay, "You or Us?" (especially, on page 36), in Part I of this book.
5. This second entry is merely the Director's conventionalized movement to that area of the stage which will be understood by the audience as being inside the Director's house.
6. The same words for 'pleasant news' (in the text, *priya* and *ākhyāna*) are also found in the Prologue of the *Mattavilāsa*, line 12.
7. This movement away and then return of the Buffoon is merely a conventionalized movement of his to different areas of the stage.
8. There is *dhvani* here: the Courtesan of the play may be thought of as signifying the royal gift, and the Mendicant's entering her body, would then represent the 'attainment' of that 'great treasure' by the Director, who, as we have argued above, plays the part of the Mendicant.

9. Music was an essential element of the Indian drama. These farces, for instance, may be considered as a kind of parallel to the modern musical comedy of the West (or vice versa). In the Prologue of the *Mattavilāsa*, line 19, the Director, there, also speaks of music.

10. See Appendix C for a discussion of the classification of different types of drama.

11. This is the 'voice' of the Mendicant calling his disciple. As the actor who plays the part of the Director also plays the Director playing the part of the Mendicant, either he must, through ventriloquy, speak the line, making it appear to come from off-stage, or some other person must imitate, from off-stage, the way he speaks as Mendicant.

12. In the ongoing, evolutionary cycle of rebirths, it requires the merit of numerous good deeds by a creature before it can attain birth in human form. See Appendix D-1 for a 20th century commentary on this same idea. (All of the passages quoted in Appendix D have been taken from the religious advice column of the daily newspaper, *The Hindu*, Madras [Chennai], South India.)

13. The expression in the text, *karaṭaka śēṣa*, refers to the leftovers in the Bali offerings to the departed spirit. This ceremony is held a number of days after a person's death. The implication of the expression, here, is that Shāṇḍilya belongs to the class of Brahmins who officiate at such ceremonies (they are sometimes called Śauṇḍi, an expression which seems to be hinted at by the name 'Shāṇḍilya').

14. In some communities there is, at the beginning of a child's education, a ceremony in which a letter or letters are gently traced on the child's tongue with a gold object (a ring or some such thing). Shāṇḍilya's remark indicates that his family never observed this ceremony, and thus implies that they were illiterates.

15. It may be noted that this is the only occasion on which Shāṇḍilya breaks into verse.

16. Note the binary opposition of *tasya* in the Skt. text, here, & *asya* (in *tadāsya*) of Śl. 6, pāda 3. Nyāya logic & Mīmāṁsā philosophy!

17. The Mendicant, in anger, is threatening, with his staff, to beat Shāṇḍilya, and then, in what follows, gives a laughable excuse for his own improper behavior as he strikes at Shāṇḍilya.

18. The expression 'ashoka buds' (in Sanskrit, *aśōka pallava*) is a pun. 'Pallava' is the name of Mahēndra's dynasty, and also means 'scion', and *Aśōka* is the name of one of the early Pallava rulers, appearing in their genealogies. The tiger, then, in this passage may be taken as an implied reference to King Mahēndra himself – one of his royal titles being *Citrakārapuli*, 'Tiger among artists'. These alternate meanings all hint at Mahēndra's being the author

of our play – a royal 'Tiger', scion of the Pallava race, and a descendent of a King *Aśōka*. In this play, there are numerous references to *aśōka* (tree and flower). This harping on the name gives rise to the feeling that the connection between the early king, Ashoka, and the Pallavas is somehow especially significant. (See also the relevant 'Addendum 2005' on p. 14 of Part Two.)

19. See Appendix E for the scientific names of these trees and shrubs.

20. A double entendre, the other meaning being that Shāṇḍilya considers his guru's lecture tiring and wants a rest from it.

21. A double entendre, the other meaning being that the Mendicant is suggesting that they can rest in the position (philosophical) put forward by him.

22. A double entendre, the other meaning being an expression of what Shāṇḍilya thinks of his guru's philosophy. 'Crap' is a term which more exactly translates the implied meaning, here.

23. The word, here, for 'house' (*gēhāni*) also has the meaning of 'body'. There is thus the irony of the question whether the Mendicant can enter other people's bodies – the foreshadowing of something which the Mendicant, in fact, does later in the play.

24. Shāṇḍilya gets mixed up here. The passage he recites is from the Hindu Sāṅkhya system of philosophy, but he attributes it incorrectly to the Buddha (the Holy Jina).

25. The Mendicant corrects Shāṇḍilya.

26. This same list of five Buddhist precepts, in almost identical Prakrit, appears twice in Mahēndra's play, *Mattavilāsa*. In that play, the five precepts are recited twice by the Buddhist monk, Nāgasēna: in lines 116 and 130. The 5th precept *should be* to refrain from taking intoxicating drinks. However, the Disciple, Shāṇḍilya, substitutes another precept which is humorously ambiguous ('One should refrain from eating during restricted times' *or* 'One should avoid not eating regularly').

27. The Mendicant's advice obviously is that Shāṇḍilya should not stray from ascetic rules of conduct and talk about Buddhist rules. The Disciple's answer, however, equivocates on which rules are to be followed: he wishes to let his guru follow the ascetic rules; he, on the other hand, will follow one of his own major rules of life – to concentrate on *food*.

28. There is a pun here in the text on the Sanskrit word, *gōṣṭhi,* which has the meaning of a 'group of revelers' ('high spirited friends'), while suggesting liquor.

29. *Pāyasam* is a sweet pudding. The playwright, here, is satirizing fallen Buddhism. This mention of *pāyasam* would bring to mind an important episode in the life of the Buddha, an event which followed the momentous decision of the fasting Gautama

(the Buddha-to-be) to give up his severe austerities. On the morning of that day, when he became determined to achieve enlightenment or never again to rise from his seat under the pīpal tree, he was offered *pāyasam* by a village girl named Sujātā – and he then accepted this pāyasam, ending his near-death fasting. Against this well-known background (well-known, surely, to those who lived in South India in the seventh century), King Mahēndra juxtaposes his gluttonous character, a fallen-away Buddhist monk, Shāṇḍilya, who compares the melodious singing of a courtesan to sweet pāyasam (Pāli: *madhura pāyasa*).

30. *Ghee* is clarified butter.

31. In general, her features. In particular, her breasts.

32. There is a proverb: *Maunaṁ paṇḍita-lakṣaṇam*, 'Silence is the mark of a pundit', which underlies the Disciple's sarcastic remark.

33. In the following verse, Yama's Agent describes for us, in the present continuous, his aerial journey to the city which is the setting of our play.

34. Celestial singers.

35. Celestial wizards.

36. Celestial musicians.

37. There is a pun here, again playing on the author's identity. The words 'ashoka bud' refer to the author king as scion of Ashoka's lineage. It follows in the analogy that he (the king) is good-looking, and that Parabhṛithikā would like to have him. But the Courtesan wants him for herself.

38. In early times, Indian women often went undraped above the waist. Designs in sandal paste decorated their breasts. See also line 172.

39. Literally, the five vital airs which constitute the 'breath of life'.

40. Parabhṛithikā is hoping against hope that her mistress will recover and be able to go herself to pay her respects to her mother.

41. In what follows, Yama's Agent traces for us in verse and pantomime his aerial journey with the Courtesan's soul across the length of India and beyond Laṅkā (Ceylon) to that indeterminate southern region which is the traditional realm of Yama, the God of Death.

42. That the playwright should mention in particular only one city in this geographical itinerary – and that, Kāñchī (Kāñchīpuram, Tamil Nadu), the capital city of the Pallavas – is significant. In Mahēndra's play, *Mattavilāsa*, the setting is in the city, Kāñchī. (See Appendix F.)

43. Chitragupta is the scribe of the God of Death. He holds in his hand a book which has an account of the good and evil deeds of all sentient creatures.

44. The epithet is literally 'cooked-rice cart' (*kūra-śakaṭa*). The picture that Shāṇḍilya evokes is of his guru as a moving wagon full of cooked rice. (Contrast this with '*mṛcchakaṭika*'.)

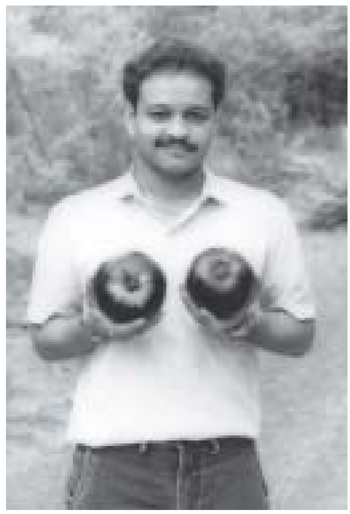
45. In Hindu ritual, it is a devout practice to chant 108 different names of a deity. (See Appendix D-2.) Shāṇḍilya's irreverence is thus compounded.

46. What Shāṇḍilya is getting at is the idea that courtesans were noted for their complete indifference toward former customers, once their money ran out. In the *Mattavilāsa* (lines 94 to 97), there is a piece of humorous dialogue between the Kapālī and the Buddhist monk on the subject of holy persons being free from emotional attachment. A recent commentary on this idea of non-attachment is given in Appendix D-3.

47. A secondary meaning:

Those who escape the responsibilities of (family) attachment
And along the path of the (Kāma)shāstra go,
Those who have thus turned away from human love,
Their hearts a (greedy) interest still show.

48. Said in surprised embarrassment – the maid does not presume to be angry with Shāṇḍilya. It is a common custom for children to bend down and touch their parents' feet as a mark of respect. Similarly, a wife might touch the feet of her husband; the disciple, his guru's feet. But when a Brahmin youth, a disciple of a sannyāsin, bends down and touches a courtesan's feet, he commits a most compromising act.



Tāla Phala, **Fruit of the Palmyra Tree**

49. In the seventh century, A.D., when this play was first staged, Ajjukā was obviously undraped above the waist, and her breasts would have been decorated with designs in sandal paste. This was a common practice in those days.

50. At this point, the Mendicant sits down in a yōgic pose and act out the departure of his soul from his body.

51. Correspondingly, the Courtesan portrays the infusion of the Mendicant's soul into her body.

52. This last remark should convey the effect of a brilliant insight on the part of Shāṇḍilya – poking fun at pompous authority.

53. The part of clothing referred to here is, perhaps, one of the ends of one or two long, folded cloths looped around the waist, as seen

on the figures of men and women portrayed in the sculpture of the early Pallava period.

54. Bile, rheum, and phlegm. As madness was usually attributed to an excess of bile in a person's body, the Doctor's assumption, here, is that the Courtesan's insolent behavior ('madness') is due to this kind of disorder.

55. The Doctor's speech and behavior here, is a parody of the Parivrājaka's, and even more so in line 243. There is, in fact, a series of parodies in the play. The Sūtradhāra quotes authority (astrologer, treatises on dramaturgy), and gets confused. The Parivrājaka's behavior and speech is a parody of the Sūtradhāra's. The Parivrājaka is often falling back on authority and constantly is blundering. The Doctor parodies the Parivrājaka, as we have noted. And, ultimately, Yama's Agent parodies the Doctor: he quotes Yama's orders, and get the wrong woman!

56. Another 'brilliant' insight on the part of Shāṇḍilya, adjusting his earlier flash of wisdom (see line 189).

57. Bangles (bracelets) made from circular cross-sections of sea shells were popular ornaments for women in Pallava times. The effeminate movements of the Mendicant give rise to Shāṇḍilya's remark. Also, *kuṇḍi'a* (Prkt.) = *kuṇḍika* (Skt.), 'water pot'. But *kuṇḍi'a* (Prkt.) also resonates with (Tamil) *kuṇḍi* குண்டி, 'buttocks'!

58. In the *Mattavilāsa*, the Madman (in line 164) cries out, 'Eat poison!' ('*Viṣaṁ khāda!*').

59. When the actor says, 'Now I've seen the ludicrous taken to the limit. This is Farce!', the Vidūṣaka (Buffoon) role which he is playing seems to predominate, his metadrama role of Shāṇḍilya being subordinate. Refer to lines 8 to 10 in the Prologue.

60. In these last three sentences, the actor is emphasizing his Buffoon role. This is a two-fold parody of the Ardhanārīśvara concept: first, 'Bhagavad-Ajjuka', and second, 'Ajjuka-Bhagavan' (implied).

61. The Sanskrit term, *aṣṭamayā*, in the text, has at least two meanings: (1) 'eight active ingredients', and (2) a weight equal to four tolas (about two ounces).

62. Three snakes.

63. In Indian mythology, the physicians of the gods were the twins named Ashvins.

64. In other words, numerous people are ready to die, and, therefore, Yama's Agent has a heavy schedule of work.

Appendix A

References to Royal Titles in *BHAGAVAD-AJJUKA*

A list is given below of a few of King Mahēndra's royal titles which may have significance (directly or indirectly) in the context of the play, *Bhagavad-Ajjuka*. The numbers of the relevant lines in the play are given in parentheses.

Key to the location of inscribed titles:

T = Mahēndra's Tiruchi cave-temple
P = Pallāvaram cave-temple
K = Kāñchī pillar (now in the Madras Museum)
S = Śiyamaṅgalam cave-temple
C = Chezarla slab inscription
M = Maṇḍagapaṭṭu cave-temple

1. *Akaruṇaḥ* – Merciless; Passionless (see line 152). (**T**)
2. *Anumānaḥ* – Reasoner, Logician (15, 189, 219). (**T**, **P**)
3. *Abhimukhaḥ* – Forward looking, Resolute (254). (**T**, **P**, **K**)
4. *Avanibhājanaḥ* – World-bowl; Receptacle of the world (46). (**T**, **P**, **S**, **C**)
5. *Iṣṭaduṣṭabhraṣṭacaritaḥ* – Actor of the good, the wicked, and the fallen (43, 130, 152). (**T**, **P**)
6. *Calambu* – Active; Charming (54). (**T**)
7. *Citrakārapuli* – Tiger among artists (59). (**T**, **P**, **K**)
8. *Tukānu* – (One who looks) after the distressed (174, 219). (**T**, **P**)
9. *Nirapēkṣaḥ* – Extinguished desire (161). (**T**)
10. *Pravṛtta-mātraḥ* – Devoted to welfare (86). (**P**)
11. *Mattavilāsaḥ* – Drunken revelry (14, 76, 112, 228). (**T**, **P**)
12. *Mūrkhavijja* – (One who is) wise to rogues (240). (**T**, **P**)
13. *Lakṣitaḥ* – Distinguished (1, 5). (**T**, **P**, **M**)
14. *Lōkavaśyaḥ* – (One to whom) the world is subject; and vice versa (14). (**P**)
15. *Vicitracittaḥ* – Inventive-mind; Multi-faceted mind. (**T**, **P**)
16. *Vidhiḥ* – Ruler; Systematic (one); Fate (17, 46). (**T**)
17. *Vunātha* – Leader-less, Lord-less – from Skt. *Vināthaḥ* (180). (**T**, **P**, **K**)

Appendix B

The *Daṇḍīs*

The following extracts are taken from the book, *The Mystics, Ascetics and Saints of India*, by John C. Oman, first published in 1903 (reprinted by Cosmo Publications, Delhi, 1984), pp. 160-62.

> This sect is recruited exclusively from the Brahman caste, yet it discards the sacred thread. It derives its name from the *danda*, or staff, which each member is required to carry.
>
> Theoretically, *dandiwallahs* should not settle down in one place for a *single* day, and even the *danda* should not be allowed to *rest*, but should be stuck erect in the ground or be suspended from a tree. In practice, however, these rules are neglected. . . . The *dandis*, I have been assured, do not worship Siva, but only their own *danda*. If this be correct, the explanation is probably that the *danda* is regarded by them as the phallic emblem of the god.
>
> Dr. J.W. Bhattacharjee says the *dandi* is not required to worship any god, and that after initiation "he is supposed to pass into the condition of a god, and he himself constantly expresses his belief in such transformation by repeating the Soham formula", which is *Sevoham*, signifying, "I am Siva."
>
> The *dandis* wear salmon-coloured clothes, which may be dyed once only. . . . They are not allowed to touch fire, money, or metal in any form. Their food may be obtained from the houses of Brahmans, but they may ask for it only when there is no smoke or fire in the house and the grinding mill is still; in other words, when the family has already taken its meal. The *dandiwallah* should not ask for food when anyone else, even a dog, is waiting for it.
>
> Initiation – The *shagrid* (postulant) who wishes to become a *chela* is first obliged to fast for three days, living only on milk. On the fourth day there is a grand *hawan*. . . . After this he is shaved, head and all, with the exception of a few hairs on the crown. Then the candidate has to stand waist-deep in water. . . . With his own hands the postulant then plucks out the few hairs which had been allowed to remain on top of his head. His sacred thread is removed and burnt, the ashes thereof being eaten by the neophyte. . . .
>
> When he steps out of the water he is handed a staff and a gourd, and is robed in five bits of salmon-coloured cotton cloth, one piece being wrapped round the head. Rules for his guidance in life are explained to him: for example, that he must not touch fire, may take but one meal a day, must get his food from the houses of Brahmans only, and so on. He is admonished not to possess any property at all, to use either a gourd or an earthen vessel for his water and food. . . .
>
> [The] *dandiwallah* . . . must be fatherless and motherless, wifeless and childless, before he can join the sect. . . .

Appendix C
Types of Drama

D.R. Mankad, in his book, *The Types of Sanskrit Drama* (1936), speaking about the passage in the *Bhagavad-Ajjuka* which reads:

> . . . *atha tu nāṭaka-prakaraṇōdbhavāsu vārēhāmṛga-ḍima-samavakāra-vyāyōga-bhāṇa-sallāpa-vīthy-utsṛṣṭikāṅka-prahasanādiṣu daśa-jātiṣu*. . . .

remarks that this passage

> evidently refers to a distinct principle of division, for *nāṭaka* and *prakaraṇa* are, here, taken as the basis of the other ten types, while according to the usual theory . . . they themselves form the first two types.[1]

M. Winternitz, commenting (in 1925) on the same passage of the *Bhagavad-Ajjuka*, had said:

> The list of ten Rūpakas, in all our Nāṭyaśāstras, includes the Nāṭaka and Prakaraṇa, while our author [of *Bhagavad-Ajjuka*] speaks of ten kinds of plays *sprung from* Nāṭaka and Prakaraṇa. . . .[2]

From those early years in the twentieth century up to the present time, scholars have puzzled over the above passage in the *Bhagavad-Ajjuka*. It has been assumed that there are twelve types of drama which have been mentioned in it: 1) *nāṭaka*, 2) *prakaraṇa*, 3) *vāra*, 4) *īhāmṛga*, 5) *ḍima*, 6) *samavakāra*, 7) *vyāyōga*, 8) *bhāṇa*, 9) *sallāpa*, 10) *vīthī*, 11) *utsṛṣṭikāṅka*, 12) *prahasana*.

There are two problems with this assumption. First, the passage seems to be claiming that ten types of drama have 'sprung from' the *nāṭaka* and *prakaraṇa* – and thus the ten types *do not include* the *nāṭaka* and *prakaraṇa*! Second, nobody seems to be able to explain what type of drama the '*vāra*' is.

Our solution to both these conundrums is to be found in the hermaphrodite image which infuses the very title of this play, *Bhagavad-Ajjuka*, as well as the Rudra-Ardhanārī concept which lies at the heart of the Nāndī ślōka and of the play, itself. Just as the Bhagavan and Ajjukā are united in hermaphrodite forms, so also we should view '*Nāṭaka-Prakaraṇa*', in the above passage, as a single 'hermaphrodite' form (the Mother-Father in One) – the single parent of the other, lesser types of drama.

As for the problem of the word '*vāra*', that is easily solved. '*Vāra*' is not the name of any type of drama! '*Vāra*' only means 'series', here, referring to the list of the nine lesser types of drama which follow, and which have 'sprung from' the hermaphrodite '*Nāṭaka-Prakaraṇa*' parent. In this way, we end up with the 'ten types' which are required by the text and which are themselves the ground for the various rasas. This may seem like a strange classification, but this is a farce, and the playwright is King Mahēndravarman, who poked fun at the whole world!

In addition to the above, somewhat convoluted 'surface' meaning of the passage, there is also an important implied meaning suggested by the hermaphrodite expression '*Nāṭaka-Prakaraṇa*': the word '*prakaraṇa*' suggests, at a meta-level, 'critical treatise(s)' and the word '*nāṭaka*' suggests 'creative (dramatic) art'. In Indian thought, that which is direct, immediate experience through the senses is

represented by (Pārvatī) the creative feminine half of Ardhanārīśvara, while that which involves meaning and critical faculties (which require mediate reasoning) is represented by (Śiva) the male half of Ardhanārīśvara.[3] Thus, Mahēndra is, on this level, using the expression '*Nāṭaka-Prakaraṇa*' to poke fun at those scholars who swear only by the authority of critical treatises (the *Nāṭya-Śāstra* being one of the most notable of these treatises) and who, thus, would ignore the creative (feminine muse) side of literary inspiration and would advise young practitioners to slavishly follow these treatises in composing their works. (One can find a parallel to this type of subservience to 'authority' in the neo-classical tradition of 18th century English literature.) With regard to the *Bhagavad-Ajjuka*, we have noted elsewhere that this tendency to swear by authority is exhibited by the Sūtradhāra, and that it anticipates the Mendicant's constant quoting of authoritative texts.

Viewing, then, the ten forms of drama given in *Bhagavad-Ajjuka* from this perspective, we give the following sketch of them:

1. *Nāṭaka-Prakaraṇa* – drama in its most complete form, having five to ten acts, with the *śṛṅgāra* or *vīra* rasa predominating. The *Nāṭaka* is distinguished by its following a well-known theme (taken from the epics or history) and having a high ranking hero (god, king, or great Brahmin) – e.g., the *Svapna-Vāsavadatta* by the so-called "Bhāsa", whereas the *Prakaraṇa* follows a made-up plot (invented by the playwright), and has a lower ranking hero, together with other characters who are either common types or even disreputable or evil – e.g., the *Cārudatta* / *Mṛcchakaṭika* by "Bhāsa", a.k.a. "Śūdraka".[4]
2. *Īhāmṛga* – a drama in which the hero abducts the heroine (as in the *Pratijñā-Yaugandharāyaṇa* – though, there, only as reported, off stage – the hero and heroine never appear on stage!).
3. *Ḍima* – a one act drama dealing with an affray or siege or some other violent action (e.g., the *Bālacarita*, attributed to "Bhāsa").
4. *Samavakāra* – a 3-act drama containing a cooperative movement to a final resolution of strife (e.g., the *Pañcarātra*, attributed to "Bhāsa").
5. *Vyāyōga* – a one act drama, full of fighting, heroics – few female characters (e.g., the *Madhyama-Vyāyōga*, attributed to "Bhāsa").
6. *Bhāṇa* – a monologue, in one act, mainly dealing with love (e.g., the *Padmaprābhṛtaka*, by "Śūdraka").
7. *Sallāpa* – conversational dialogue on various subjects not necessarily connected (the *Dūtavākya* has been considered a *Sallāpa*, but the device of the 'painted scroll' would suggest to us that it is better categorized as a *Vīthī*).
8. *Vīthī* – 'street play' – one act (e.g., the *Dūtavākya* and the *Traivikrama,* attributed to "Bhāsa").
9. *Utsṛṣṭikāṅka* – tragedy, 1-act (e.g., the *Ūrubhaṅga* & *Karṇabhāra* & *Dūta-Ghaṭōtkaca*).
10. *Prahasana* – farce, one act (e.g., the *Mattavilāsa-Prahasana*, by King Mahēndra).

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[1] *The Types of Sanskrit Drama* (Karachi: Urmi Prakashan Mandir, 1936), p. 41.

[2] From the Preface of P. Anujan Achan's edition of *Bhagavadajjukīyam*, pp. viii-ix.

[3] Cf. our article "Masks and Metatheater", Part I, p. 56, n. 7, in this book.

[4] The *Abhijñāna-Śākuntala*, by Kālidāsa, is India's most famous Nāṭaka; *Mṛcchakaṭika,* by King "Śūdraka"/Mahēndra, its outstanding Prakaraṇa.

Appendix D
Parallel Contemporary Commentaries

All of the passages quoted here have been taken from the religious advice column of the daily newspaper, *The Hindu*, Madras (Chennai), South India.

1. *To be born a human is God's precious gift* – To be born a human being in the process of evolution is the most precious gift of God. For this rare privilege, one must have pleased Him by upholding the spiritual injunctions prescribed. Souls being permanent, Hinduism believes that they enter various bodies (like insects, reptiles, birds and beasts) depending upon the pious acts done or misdeeds committed. The scriptures hence urge man not to lose the golden opportunity granted to him but utilise it to get total release from rebirths. . . .

   – *The Hindu,* 25 June 1985

2. *Divine names are power-packed* – Beset with a variety of problems, man often feels helpless and frustrated, but religion prescribes numerous measures which will act as buffers. But in this dark age, utterance of divine names will not fail a person; it will redeem him from fears. There is no calamity that cannot be overcome and there is nothing that cannot be achieved through the chanting of the several divine names contained in scriptural texts. . . .

   – *The Hindu,* 21 March 1986

   Efficacy of chanting God's name – The chanting of God's hallowed names is the easiest means to salvation. Because anybody can practise it, the efficacy of the method of devotion (Bhakti) is lost on man. . . . The repeated utterance of the Lord's name purifies the mind to its very depths and enables a person to rivet his thoughts on God. The mind is purged of all dross and dirt. . . .

   – *The Hindu,* 30 April 1985

3. *Re-birth when punya is exhausted* – One of the basic beliefs of Hinduism is the transmigratory cycle of births and deaths; thanks to the operation of the inexorable Law of Karma, man has necessarily to take a body to experience the consequences of both his good and bad acts in his past life. The sins, it is said, cannot be cancelled by the fruits of one's meritorious acts (punya). A person has got to experience the fruits of both good and bad actions. Punya, in the final analysis, is also bondage and can be compared to fetters of gold.

   Scriptures point out that however exalted the position a person might occupy and the pleasures he might enjoy in the heavens, he has to be re-born the moment his accrued punya gets exhausted. Hence, in the view of a person who has set his mind on final salvation, namely liberation from bondage [in order to] to experience unalloyed, eternal bliss, punya has no attraction.

   Man is exhorted to perform all his actions free from attachment to the fruits thereof. . . . All acts performed in this spirit have no power to bind.

   – *The Hindu,* 31 December 1986

Appendix E
Shāṇḍilya's Garden List

1. *Caṁpa'a* (Campaka) – *Michelia champaca* (*V*), a tree, bearing yellow, fragrant flowers (**GL** & **VP**).
2. *Ajjuṇa* (Arjuna) – *Terminalia arjuna* (*N*), a tree (**GL** & **VP**).
3. *Kadaṁba* (Kadamba) – *Anthocephalus indicus* (*N*), (syn. *Nauclea cadamba*) (**GL**). **VP** gives *Anthocephalus cadamba*.
4. *Ṇīva* (Nīpa) – *Barringtonia racemosa* (**GL**). **MW** gives *Ixora bandhucca* (syn. *Ixora coccinea*), for which **GL** gives the Sanskrit name, *bandhuka*.
5. *Ṇi'uḷa* (Nicula) – *Barringtonia acutangula*, a tree; or *Calamus rotan*, a reed-like palm (**MW**). **GL** lists both, but gives Skt. *dhatriphala*, only, for the first, and Skt. *vētasa* or *vētra*, for the second. **VP** gives *nichola = Eugenia acutangula*.
6. *Tiḷa'a* (Tilaka) – *Clerodendrum phlomidis* (*V*), a tree; or *Symplocos racemosa* (**MW**). **GL** lists both, but gives Skt. *vātagni*, only, for the first, and Skt. *lōdhra*, only, for the second.
7. *Kurava'a* (Kurabaka) – *Amaranthus* (*V*); or *Barleria* (**MW**). **GL** lists several *Amaranthus*, including *A. blitum* (Skt, *marisha*) and *A. spinosus* (Skt. *tandulīya*; Tel. *mullatota-kura*). **VP** gives *kuruvaka = Barleria cristata*.
8. *Kaṇṇi'āra* (Karṇikāra) – *Pterospermum acerifolium* (*V*), with flowers of rich golden color (**GL**).
9. *Kappūra* (Karpūra) – *Cinnamomum camphora* (*V*), camphor laurel (**GL** & **VP**).
10. *Cūda* (Cūta) – *Mangifera indica* (*V*), the mango tree (**MW**). **GL** gives *amra*, and doesn't list *cūta*. Its flower is one of Kāma's arrows.
11. *Pi'aṁgu* (Priyaṅgu) – *Aglaia roxburghiana* (**GL** & **VP**).
12. *Sāḷa* (Sāla) – *Shorea robusta*, a flowering tree (**GL** & **VP**). **MW** mentions *Vatica robusta* (*V*), a tree, but this is not identified with *sāla* by **GL**.
13. *Tāḷa* (Tāla) – *Borassus flabellifer* (*V*), the palmyra tree (**GL**). **VP** gives *Borassus flabelliformis*.
14. *Tamāḷa* (Tamāla) – *Garcinia morella* or *Cinnamomum tamala* (**GL**). **MW** gives *Xanthochymus pictorius* (syn. *Garcinia tinctoria*), a tree. **VP** gives *Cinnamomum tamala*.
15. *Puṇṇā'a* (Punnāga) – *Calophyllum inophyllum* (**GL** & **VP**). In Tamil, this is *Puṉṉāga* (புன்னாக) – the *puṉṉai* (புன்னை) tree.
16. *Ṇā'a* (Nāga) – *Mesua ferrea*. **GL** gives Skt. *nāgakēshara* for this. **MW** lists *Mesua roxburghii*, *Rottlera tinctoria*, etc., names not found in **GL**. The **GL-Suppl**. also gives *Mammea longifolia* for *nāgakēshara*.
17. *Va'uḷa* (Bakula) – *Mimusops elengi* (*V*). (**GL** & **VP**)
18. *Saraḷa* (Sarala) – *Pinus roxburghii* (*V*) (**GL**). **MW** refers to it with the syn. *P. longifolia*, a species of pine. But consider also *Cedrus deodara*, Skt. *dēvadāru*, syn. *sarala*; or *Erythroxylum monogynom*, the Dravidian *dēvadāru* (**GL**).

19. *Sajja* (Sarja) – *Terminalia tomentosa* (**MW**). **GL** gives the Skt. for this as only *saradru* (no mention of *sarja*). **MW** gives *Vatica robusta* (*V*), a tree. This is not mentioned in **GL**.

20. *Siṁduvāra* (Sinduvāra) – *Vitex negundo* (*V*) (**MW**). **GL** gives Skt. *nirgundi* only for this (not *sinduvāra*). **VP** gives *Vitex trifolia*. The *Amarakōsha* dictionary gives the following equivalents: *sinduvāra = nirgundi = indrasurasa = drāṇika*.

21. *Tiṇasuḷḷa* (Tṛṇaśūlya) – *Jasminum sambac* and *Pandanus odoratissimus* are mentioned by **MW**. The former is doubtful, as it appears more unquestionably later in this list. The latter is syn. for *P. tectorius*. But **GL** gives only the Skt. *kētaka* for this. **VP** gives *Tṛṇaśūnya = Pandanus odoratissimus*.

22. *Sattavaṇṇa* (Saptaparṇa) – *Alstonia scholaris* (*S*), *saptacchada*, emitting a sharp odor from its flowers, known today as *satauna* or *satavan*. **VP** gives *Echites scholaris*.

23. *Kaṇavīra* (Karavīra) – *Nerium indicum*, Oleander (**GL**). **VP** gives *Nerium odoratum*.

24. *Kuḍacavaṇṇi* (Kuṭajavahni) – *Holarrhena antidysenterica*. **GL** & **VP** give Skt. *kuṭaja* for this. Tamil: *kuṭacam*, the mountain jasmine: *malaimalligai*, மலைமல்லிகை (Winslow).

25. *Caṁdaṇa* (Candana) – *Santalum album* (*V*), the sandalwood tree of the Malaya mountain; there are white, black, and red (*Pterocarpus santalinus*?) varieties (**GL** & **VP**).

26. *Asō'a* (Aśōka) – *Saraca asoca* (syn. *Saraca indica*, **VP**), a tree with magnificent, red flowers – another type of arrow of Kāma (**GL**).

27. *Maḷḷi'ā* (Mallikā) – *Jasminum sambac* (*V*), a variety of jasmine; and another arrow of the God of love (**GL** & **VP**).

28. *Ṇaṁdēvatta* (Nandyāvarta) – *Ervatamia coronaria* (syn. *Tabernaemontana coronaria*), a flowering shrub (**GL**). **VP** gives *Nandikāvarta = Tabernaemontana coronaria*.

29. *Ta'ara* (Tagara) – *Valeriana wallichii* or *V. brunoniana* or other species of *Valeriana* (**GL**). **VP** gives *Bignonia chelonoides*. Tamil: *tagaramaram*, தகரமரம்.

30. *Khadira* (Khadira) – *Acacia catchu*, having very hard wood (**GL** & **VP**).

31. *Kadaḷī* (Kadalī) – *Musa paradisiaca*, the plantain or banana tree (**GL**). **VP** gives *Musa sapientum*.

32. *Māḷadī* (Mālatī) – *Aganosma dichotoma* (**GL**). **VP** gives *Aganosma caryophyllata*. According to **MW**, *Jasminum grandiflorum* (syn. *J. officinale*) or *Jasminum officinale* forma *grandiflorum*.

GL = *Glossary of Indian Medicinal Plants*, by R.N. Chopra, *et al*.

MW = Monier-Williams' *Sanskrit-English Dictionary*.

VP = *Vanaspati – Plants and Plant-Life as in Indian Treatises and Traditions*, by G.P. Majumdar.

Key to the seasons of flowering:

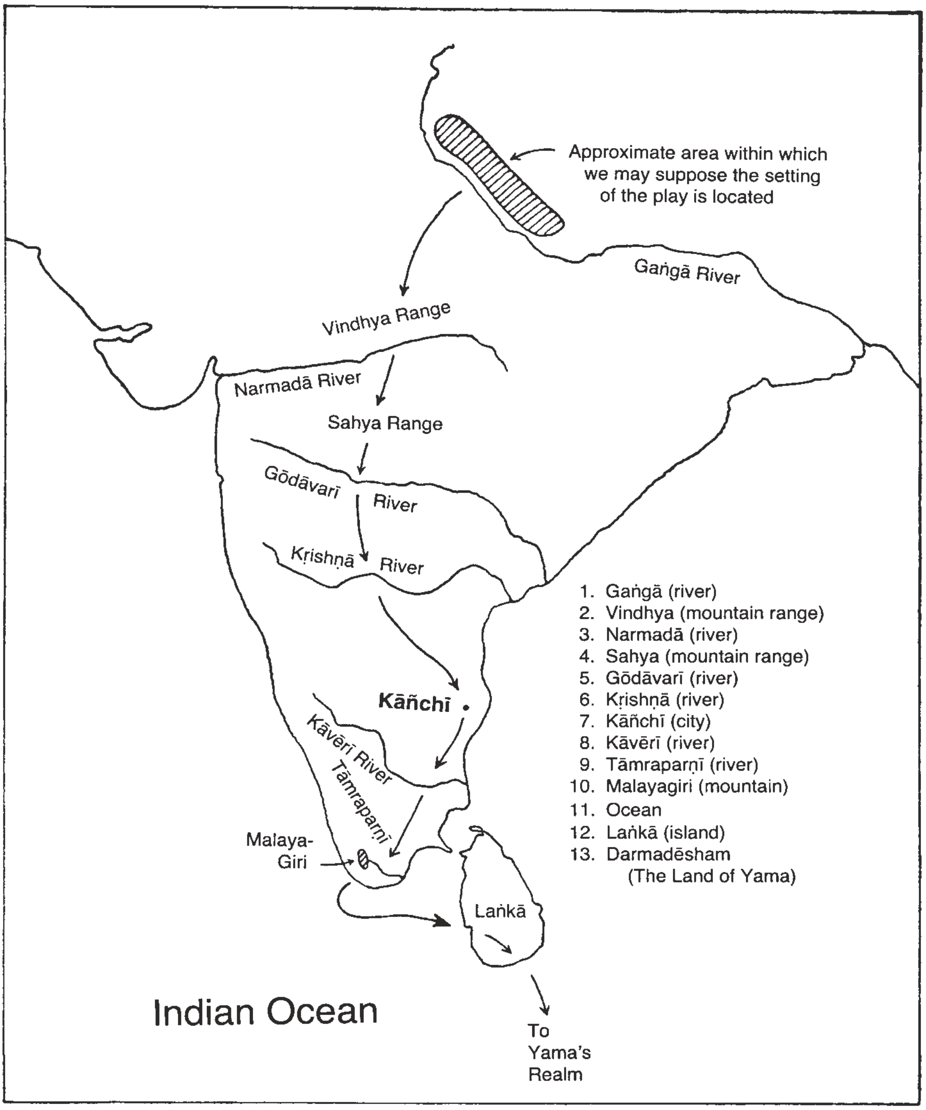
V = *Vasanta* (spring): during the months of *Caitra-Vaiśākha* (March-May).

N = *Nidāgha* (summer): during the months of *Jyēṣṭha-Āṣāḍha* (May-July).

S = *Śārad* (pre-winter): during the months of *Āśvina-Kārttika* (September-November).

Appendix F
Route of the Messenger of Death

Map of the Route taken by Yama's Agent on his Aerial Journey South, Returning to the Realm of the God of Death (See line 148)

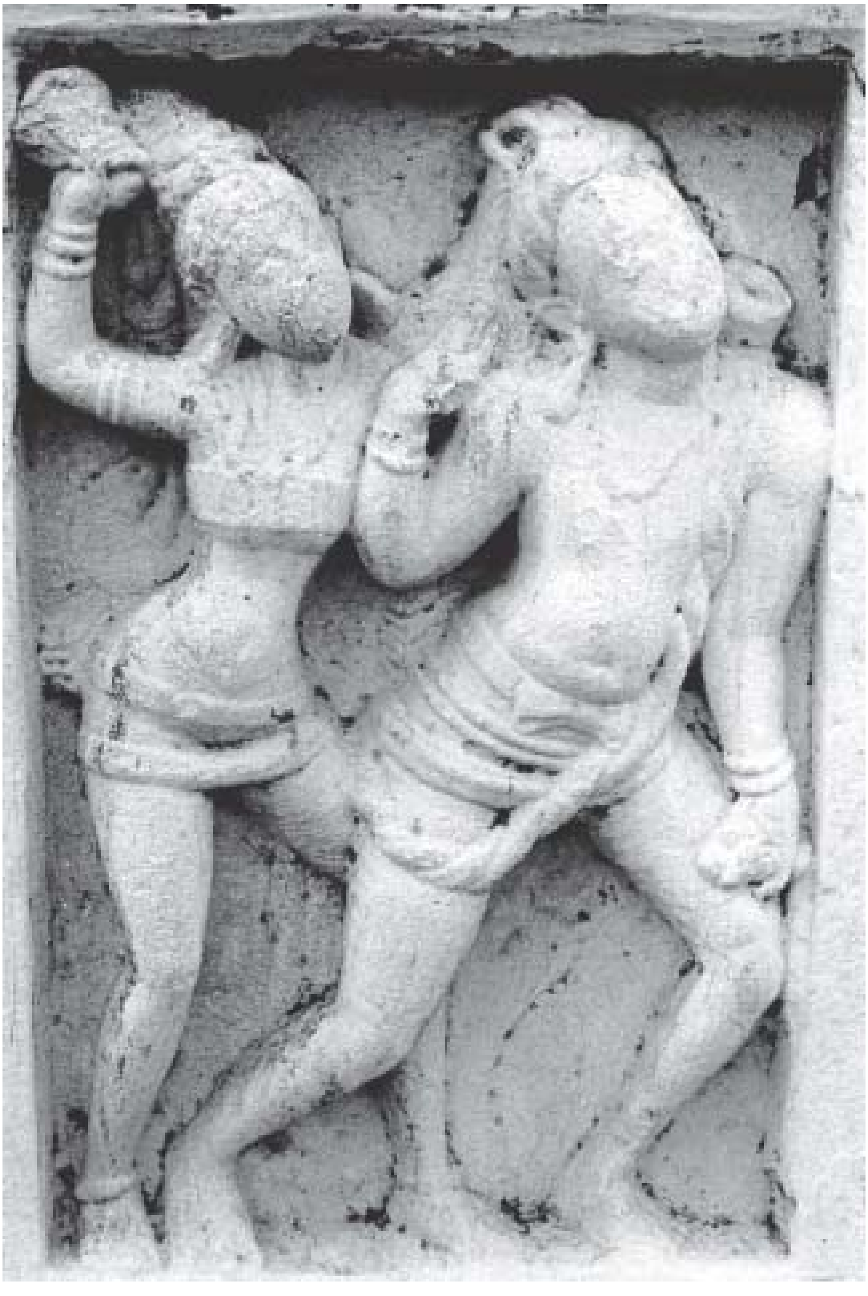


Mattavilāsa-Prahasanam

(*A Farce of Drunken Sport*)

by

King Mahēndravikramavarman



A second of seven ancient (c. 7th century, A.D.) carved panels placed in the walls of the Tāntōṉṟīśvara Temple, Kāñchī.

Introduction

Both of Mahēndra's plays are satirical. The passages of *Mattavilāsa* which poke fun at various degenerate aspects of the Kāpālika and Pāśupata Śaivite sects and of the Buddhists are examples of biting satire. Jainism, also, is not spared.

The setting of the play, *Mattavilāsa*, is Kāñchīpuram, the capital city of the Pallava kingdom in those days. It is not generally realized that Jainism and Buddhism were very active in Kāñchīpuram in the time of Mahēndra.[1] The famous Chinese Buddhist pilgrim, Hsuan Tsang, has left us a record of his visit to Kāñchīpuram and its territory during the reign of Mahēndra's son, Narasiṁhavarman-I, around the middle of the seventh century. Here are Hsuan Tsang's observations:

> There were more than 100 Buddhist monasteries with above 10,000 Brethren all of the Sthavira school. The Deva Temples were above 80, and the majority belonged to the Digambaras.[2]

The seventh century was an age in which there was a strong revivalist movement of Hinduism in South India. King Mahēndra did much to support that revival. He excavated cave-temples in the South, the first of which was dedicated jointly to the Trimūrtis (Brahmā, Vishṇu, and Śiva). The majority of his cave temples, however, were dedicated to Śiva. At least one of them was for Vishṇu. In this climate of revivalism, Mahēndra's play, *Mattavilāsa*, undoubtedly had its effect.

The play centers on the drunken antics of a Kāpālika mendicant, Satyasōma, and his woman, Dēvasōmā. The Kāpālikas were a highly unorthodox Śaivite sect whose rites included drinking, wild dancing and singing, and ritual intercourse with their partners. 'Home' for the Kāpālikas was the cremation ground. There they smeared the ashes of the dead over their own bodies. And they used the bowl-like fragment of the upper portion of a human skull as an alms-bowl when they went out begging. One of the words for 'skull' in Sanskrit is '*kapāla*', and the Kāpālikas were thus named after this use of the skull – a use which is illustrated in the mythological story of Śiva (as Kapālī) wandering as a mendicant with the skull of Brahmā's fifth head stuck to his hand, doing penance for having decapitated Brahmā.

The plot of the farce, *Mattavilāsa*, revolves around the loss and eventual recovery of the skull-bowl, so precious to the Kāpālika, Satyasōma. He and Dēvasōmā enter drunk. He praises the great transformation she has brought about in her appearance through her adherence to the 'great vow' with its various rites (one of which is drinking liquor). His praise of her can equally be understood as a

description of a woman 'intoxicated' by love-making. As the conversation between the two goes on, Satyasōma drunkenly mixes up her name and calls her Sōmadēvā (which also, humorously, happens to be a name of the goddess personifying liquor). Dēvasōmā acts jealous, and chides him, as though she suspects his involvement with another woman. Whereupon Satyasōma pleads that the fault was only a slip of the tongue due to his drunkenness, and he declares he is going to stop drinking liquor. But Dēvasōmā falls at his feet imploring him not to ruin, on her account, his 'great vow' (which involves drinking liquor). So they both decide to go to another tavern. When they get there and Satyasōma begs for some alms (more liquor) from one of the female customers there, he is dismayed to find that his skull-bowl is missing. As an emergency measure, Dēvasōmā receives the alms-liquor in the cow's horn she is carrying.

Satyasōma is greatly upset with the loss of his skull. Dēvasōmā suggests that he might have left it at the tavern they had visited earlier. But when they go there, the skull is not to be seen.

Since the skull-bowl had some roasted meat in it, Satyasōma now suspects that either a dog or a Buddhist monk has taken it. At this point, a Buddhist monk enters the stage and the Kāpālika immediately comes to the conclusion that he is the one who has stolen the skull-bowl. Satyasōma has a long drawn-out argument with the monk, which eventually leads to a physical brawl. As the fight is going on, another mendicant, a Pāśupata acquaintance of Satyasōma's, enters and assumes the role of mediator. (The Pāśupatas were also Śaivite sectarians of an unorthodox kind.) And so the argument continues until, in utter despair, the Buddhist monk is ready to surrender his begging bowl which Satyasōma in his drunken delusion believes to be his own skull-bowl.

Finally, a madman enters and recovers the real skull-bowl from a dog. And, eventually, the skull is restored to its rightful owner. There is thus a happy resolution, and all the characters take leave of one another in a friendly manner.

The Kāpālika and Pāśupata sects must have been considered degenerate in Mahēndra's time, and the king satirizes this degeneracy in his play. But the Kāpālikas represented a serious (though always suspect) current in Indian thought: Tantrism.[3] In Tantrism, the goal of religion is reached through the ritual use of five things which are, in that context, shocking to the orthodox. These are the notorious 'Five Ms' (*Pañcha-Makāras*): 1. *Madya* (liquor), 2. *Māṁsa* (meat), 3. *Matsya* (fish), 4. *Mudrā* (ritual gestures and actions), and 5 *Maithuna* (ritual intercourse).

The Kāpālika, Satyasōma, and his woman are drunk throughout the play. So much for *Madya*! His lost skull-bowl had roasted meat

(*māṁsa*) in it. And the *maithuna* aspect is implicit in the relation between Satyasōma and Dēvasōmā. Our royal author uses only mildly suggestive language (see lines 36 and 49).

The Buddhist monk, Nāgasēna, has received an alms-meal of *fish* and *meat* from the house of the merchant Dhanadāsa. And Nāgasēna mentions the aphrodisiac, tāmbūla, in his list of the many pleasure of monastery life. He only wonders, to himself, why the Buddhist rules do not also allow *liquor* and *women*. We thus have here a satirical echo of the 'Five Ms'. (Buddhist Tantrism was developing during this same period, in North India.)

The play, *Mattavilāsa*, gives us interesting glimpses into the life at Kāñchīpuram during the seventh century. There is mention of tall temple towers, and even a direct reference to the Ēkāmra temple (line 69). The Ēkāmra temple is generally known today under the name Ēkāmbaranāthar. There are references (line 43) to thunderous sounds of mṛidaṅga drums[4] and the array of flower shops, and beautiful young ladies. There is also a humorous, detailed description of a tavern and the crowd there enjoying drinking, dancing, and singing (line 45). Then, there is a pointed hint by the royal author that not all the officials of the courts of Kāñchī were above being bribed (line 149).

Various titles of King Mahēndra are found worked into the text of the play. We have noted these and have also supplied an Index with a larger list of those titles which may have significance in the present context. This list is backed by a first-hand examination by us of Mahēndra's inscriptions. In particular, scholars have not so far recognized one of his titles, '*Sarvvanaya*', engraved on the upper façade of the front pillar to the proper right extreme of his cave-temple on the Rock-Fort Hill, Tiruchirāpaḷḷi. This title has been, for the first time, correctly identified by us. It happens to be a title which is also given to Mahēndra's father, Siṁhavishṇuvarman, in the Prologue or Introduction of *Mattavilāsa* (line 17). It means 'All-round (master of) polity'.

In line 82, the Kapālī accuses the Buddha of stealing his doctrinal ideas from the *Mahābhārata* and *Vēdānta*. This remark has a bearing on the controversy over the age of the Mahābhārata battle and the epic story of it. We are removed from the time of the Buddha by some 25 centuries. Mahēndra, by only 12 centuries. Obviously, in his time, he believed the Mahābhārata epic and the Vēdānta existed prior to the Buddha's time.

We discuss in notes to the text and the translation several parallels between the two plays, *Mattavilāsa* and *Bhagavadajjuka*. In doing this we only wish to underscore the fact that Mahēndra was indeed the author of *Bhagavadajjuka*. As for the anonymous, late

commentator who has ascribed it to 'Bōdhāyana', either he knew another royal title of Mahēndra's which we are not aware of, or, more likely, he was exercising his imagination – a weakness very common in a field which has always lacked historical perspective.

The opening stanza of invocation (the *Nāndī*), at the very beginning of the play, has at least four levels of meaning. We give first the straightforward interpretation of the *Nāndī* in the following translation of it:

Through the different modes of speech, dress,
bodily action, and expression of nature,
The representation of various emotions brought on by the
arousal of the power of primal feelings,
May that resplendent Kapālī of unopposed, omniscient supremacy,
who's the performer and spectator Himself of His own dance,
The manifold march of evolution of the three worlds,
grant you His world-bowl-filling glory! (1)

The basic idea here, of course, is that the whole universe is but the manifestation of the dance of Śiva (Kapālī), who is both the subject and object, the performer and spectator of his Self-manifestation.

Now, the word 'Kapālī' also suggests 'king', i.e., King Mahēndra, who as supreme ruler views the entire act of ruling as a creative, cosmic dance. Mahēndra identifies himself with his subjects – his subjects are viewed as the manifested many of his own self. Hence, he is the ruler and the ruled. He is also, therefore, the performer as well as the spectator of his own act of ruling.

Again, at a third level of interpretation, there is also the suggestion that Mahendra, as playwright, creates characters who through speech, dress, bodily action, and expression of nature (the four elements of acting: *vācika*, *āhārya*, *āṅgika*, and *sāttvika*) are his manifestation, and of which he is also the spectator. Thus, he is playwright, performer, and spectator.

According to Bharata's *Nāṭya-Śāstra*, the *Nāndī* should hint through words or meaning at the dramatic plot. We do find that this is the case with the *Nāndī* of *Mattavilāsa*. The 'Kapālī' of the *Nāndī* ślōka can obviously refer to the main character of the play, Satyasōma. At this fourth level of interpretation, the whole *Nāndī* takes a farcical turn. Satyasōma's speech, dress, bodily action, and expression of his nature are all ridiculous in view of his drunken behavior and outlandish appearance. Further, the phrase, '*Bhāvāvēśa-vaśād-anēka-rasatām*', has a Tantric ring to it in the context of the arousal of emotions through the power of primal feelings. The expression, '*niṣ-pratibaddha-bōdha-mahimā*', gets transformed into the farcical meaning of: 'the supremacy of a mind which is completely obstructed! The prefix '*niṣ-*', has both an affirmative as well as a negative meaning. Hence, '*niṣ-pratibaddha*' can be interpreted as 'totally-obstructed' as well as 'un-obstructed'. Further, the idea of the Kapālī,

Satyasōma, being the spectator of his own drunken dance – no sensible person caring to observe such a crazy spectacle – is farcical, too. And the final line, '*Sa vyāptāvani-bhājanaṁ diśatu vō divyaḥ Kapālī yaśaḥ*' can, in the same vein, be interpreted to mean: 'May the Kapālī (Satyasōma) grant you (the audience) his world-roaming-bowl-carrying (*vyāptāvani-bhājana*) glory!'

The play is introduced to the audience in its Prologue (Sthāpanā/Prastāvanā). In the Prologue, we find the Director (and leading actor) trying to pacify his elder wife with the news that the two of them have been asked to stage a play. However, the Director's pursuit of pleasure (an echo of Tantrism) with his younger wife has angered and alienated his senior wife, and she accuses him of indulging in a farcical show of drunken behavior. In this manner, the nature of the play is further brought out. Just before the beginning of the Play Proper, the Director ushers in the transition from Prologue to the Play Proper by describing the transformation which is overtaking him as he sings the praises of the poet. Like the Sūtradhāra in Kālidāsa's play, *Śākuntalam*, the Sūtradhāra of the *Mattavilāsam* explains his forgetfulness as due to his being carried away by song (his *own*, in this farce), and with the stentorian interruption of "Dear Dēvasōmā!", he is transformed by the magical spell of the theater into the meta-character of the Kapālī. It is the Sūtradhāra (having already assumed the role of the Kapālī) and the Naṭī (having assumed the role of Dēvasōmā) who now leave the stage to don their new costumes – not the plain old Sūtradhāra and Naṭī.

This induction or 'launching' of the main characters of the Play Proper, already, at the so-called 'end' of the Prologue, is what should technically and correctly be called, '*Prayōgātiśaya*'. There has been a lot of confusion over this term. '*Puruṣātiśaya*' is the position in sexual intercourse where the woman is on top of the man. '*Prayōgātiśaya*' is the arrangement where the metadramatic world of the Play Proper is already superimposed on top of the dramatic world of the introductory playlet *before the full-fledged launching of the Play Proper, with its new costumes and all*! The introductory playlet doesn't end until the whole drama ends! It continues to run underneath the Play Proper. The terms, 'Sthāpanā' and 'Prastāvanā' should be translated as, 'The Launching *Completed* [of the Play Proper]'.

When the Kapālī and Dēvasōmā return on stage:

22 **Kapālī:** (*Visibly drunk*) Dear Dēvasōmā, it's really true! By tapas, one can assume any form one desires. For, you in an instant have assumed a wonderful new form. . . .

The wonderful new form which he then proceeds to describe is her drunken appearance! He specifically says that she has assumed this appearance in an instant. This quip would be entirely missed by an audience if it were not aware that the Naṭī, the matronly, dignified senior wife of the Sūtradhāra, has now been fully transformed into the character of the drunken, disheveled Dēvasōmā.

Notes to the Introduction

1. In line 37 of *Mattavilāsa*, the Kāpālika mendicant is warned by his companion to watch what he is saying in a public place (in the streets of Kāñchīpuram) because the religious leaders of the heterodox religions (Jains and Buddhists) have a different view.

2. *Foreign Notices of South India*, edited by K.A. Nilakanta Sastri (Madras: University of Madras, reprint 1972 [1939]), p. 102. Sastri's selection here is taken from Thomas Watter's translation, *On Yuan Chwang's Travels in India*, two volumes (London: Royal Asiatic Society, 1904-5). Note the variant spellings of the Chinese pilgrim's name.

3. For a detailed study of Tantrism, see A. Bharati's book, *The Tantric Tradition* (New Delhi: B.I. Publications, 1976 [1965]). For a detailed study of the Kāpālikas and Pāśupatas, see D.N. Lorenzen's book, *The Kāpālikas and the Kālāmukhas* (New Delhi: Thompson Press, 1973).

4. The term '*mṛidaṅga*', simply means 'clay-bodied', and we suggest that Mahēndra's *mṛidaṅga* would have been the large drum *kuṭamuḻā* (குடமுழா), which could reasonably have given the impression of thunder – and not the smaller, two-faced *mṛidaṅga* of the present day.

Mattavilāsa-Prahasanam

(*A Farce of Drunken Sport*)

Dēvanāgarī Text

Cast of Characters

Director (SŪTRADHĀRA), the person responsible for the production, and the principal actor.

Actress (NAṬĪ), the Director's senior wife, and his partner in the production.

KAPĀLĪ, an unorthodox Śaivite mendicant, carrying a skull-bowl for begging, whose personal name is Satyasōma. (This part is to be played by the Director.)

DĒVASŌMĀ, Satyasōma's female partner. (This part is to be played by the Actress.)

Buddhist Monk (ŚĀKYABHIKṢU), whose name is Nāgasēna.

PĀŚUPATA, a member of another unorthodox Śaivite order; his name is Babhrukalpa.

Madman (UNMATTAKA).

मत्तविलासप्रहसनम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

1 **सूत्रधारः -**

भाषावेषवपुःक्रियागुणकृतानाश्रित्य भेदान् गतं
भावावेशवशादनेकरसतां त्रैलोक्ययात्रामयम्।
नृत्तं निष्प्रतिबद्धबोधमहिमा यः प्रेक्षकश्च स्वयं
स व्याप्तावनिभाजनं दिशतु वो दिव्यः कपाली यशः ॥ १ ॥

भोः ! समासादितः खलु मया यवीयसीं भार्यामधिकृत्य समुत्पन्नव्यलीकायां ज्येष्ठायां मे कुटुम्बिन्यां युक्ततरः प्रसादनोपायः यच्चिरस्याद्य वयं प्रेक्षाधिकारे परिषदा नियुक्ता स्मः । तद् यावदेनामुपसर्पामि । (नेपथ्याभिमुखमवलोक्य) आर्ये ! इतस्तावत्।

(प्रविश्य)

2 **नटी - (सरोषम्) अय्य ! किं चिरस्स काळस्स जोव्वणगुणभरमत्तविळासप्पहसणं दंसेदुं आअदोसि ?**

[आर्य ! किं चिरस्य कालस्य यौवनगुणभरमत्तविलासप्रहसनं दर्शयितुमागतोऽसि ?]

3 **सूत्रधारः - यथाह भवती।**

4 **नटी - ताए एव्व दाव दंसेहि जा तुए रमइदव्वा।**

[तयैव तावद्दर्शय या त्वया रमयितव्या।]

5 **सूत्रधारः - त्वया सह दर्शयिष्यामीति।**

6 **नटी - किं ताए एव्व णिउत्तो सि ?**

[किं तयैव नियुक्तोऽसि ?]

7 **सूत्रधारः - एवमेतत्। अपि च तत्र गता महान्तमनुग्रहं लप्स्यसे।**

8 **नटी - तव एव्व खु एदं जुज्जइ।**

[तवैव खल्वेतद्युज्यते।]

9 **सूत्रधारः - भवति ! किमिव न युज्यते ? त्वत्प्रयोगपरितोषिता परिषदनुग्रहीष्यतीति।**

10 **नटी - (सहर्षं) एव्वं ! ळद्धो अय्यमिस्साणं पसादो ?**

[एवम् ! लब्ध आर्यश्रिणां प्रसादः ?]

11 **सूत्रधारः - बाढम्। लब्धः।**

12 **नटी - जइ एव्वं किं दे पिअक्खाणिअं देमि ?**

[यद्येवं किं ते प्रियाख्यानिकं ददामि ?]

13 **सूत्रधारः** - अलं प्रियाख्यानिकपुनरुक्तेन। पश्य -

उद्भिन्नरोमाञ्चकपोलरेख-
माविर्मयूखस्मितमञ्चितभ्रु।
लब्ध्वा प्रिये दुर्लभमाननं ते
भूयोऽपि किं प्रार्थयितव्यमस्ति॥ २॥

14 **नटी** - किं दाणिं अय्येण पउदिव्वं ? [किमिदानीमार्येण प्रयोक्तव्यम् ?]

15 **सूत्रधारः** - ननु त्वयैवाभिहितं मत्तविलासप्रहसनमिति।

16 **नटी** - (आत्मगतम्) णूणं इमस्सिं पक्खवादी मे कोवो जेण अभिप्पाअ अणुरूवं भणाविद ह्मि। (प्रकाशम्) अय्य ! कदमो उण सो कवी जो इमाए किदीए पआसीअदि ?
[नूनमस्मिन् पक्षपाती मे कोपः येनाभिप्रायानुरूपं भणितास्मि। आर्य ! कतमः पुनः स कविः योऽनया कृत्या प्रकाश्यते ?]

17 **सूत्रधारः** - भवति ! श्रूयताम्। पल्लवकुलधरणिमण्डलकुलपर्वतस्य सर्वनयविजितसमस्तसामन्तमण्डलस्य आखण्डलसमपराक्रमश्रियः श्रीमहिमानुरूपदानविभूतिपरिभूतराजराजस्य श्रीसिह्मविष्णुवर्मणः पुत्रः शत्रुषड्वर्गनिग्रहपरः परहितपरतन्त्रतया महाभूतसधर्मा महाराजः श्रीमहेन्द्रविक्रमवर्मा नाम। अपि च –

प्रज्ञादानदयानुभावधृतयः कान्तिः कलाकौशलं
सत्यं शौर्यममायता विनय इत्येवम्प्रकारा गुणाः।
अप्राप्तस्थितयः समेत्य शरणं याता यमेकं कलौ
कल्पान्ते जगदादिमादिपुरुषं सर्गप्रभेदा इव॥ ३॥

किञ्च –

आकरे सूक्तिरत्नानां यस्मिन् गुणगरीयसाम्।
अर्घन्ति बहु सूक्तानि सतां सारलघून्यपि॥ ४॥

18 **नटी** - किं दाणिं अय्येण विळम्बी अदि ? णं अपुरुवदाए तुरिअं अणुट्ठिदव्वो अअं पओओ।
[किमिदानीमार्येण विलब्यते ? नन्वपूर्वतया त्वरितमनुष्ठितव्योऽयं प्रयोगः।]

19 **सूत्रधारः** - अहं तु –

सम्प्रति सङ्गीतधनः कविगुणकथयास्मि निघ्नतां नीतः। . . .

20 (नेपथ्ये) प्रिये देवसोमे !

21 **सूत्रधारः** -

. . . युवतिसख एष सुरया कपालविभवः कपालीव॥ ५॥

(निष्क्रान्तौ)

स्थापना

(तत: प्रविशति सपरिग्रह: कपाली)

22 **कपाली** - (क्षीबतां रूपयित्वा) प्रिये देवसोमे ! सत्यमेवैतत् – तपसा कामरूपता प्राप्यत इति । यत् त्वया परमव्रतस्य विधिवदनुष्ठानेनान्य एव रूपातिशय: क्षणात्प्रतिपन्न: । तव हि –

उद्भिन्नश्रमवारिबिन्दुवदनं सभ्रूलताविभ्रमं
खेलं यातमकारणानि हसितान्यव्यक्तवर्णा गिर: ।
रागाक्रान्तमधीरतारमलसापाङ्गं युगं नेत्रयो-
रंसोपान्तविलम्बिनश्च विगलन्मालागुणा मूर्धजा: ॥ ६ ॥

23 **देवसोमा** - भअवं ! मत्तं विअ मत्तं विअ मं भणासि ।
[भगवन् ! मत्तामिव मत्तामिव मां भणसि ।]

24 **कपाली** - किमाह भवती ?

25 **देवसोमा** - ण खु किञ्चि भणामि । [न खलु किञ्चिद्भणामि ।]

26 **कपाली** - किन्नु खलु मत्तोऽस्मि ?

27 **देवसोमा** - भअवं ! परिब्भमइ परिब्भमइ पुहुवी । पुरो वदामि विअ । अवळम्ब दाणिं मं ।
[भगवन् ! परिभ्रमति परिभ्रमति पृथिवी । पुरः पतामीव । अवलम्बस्वेदानीं माम् ।]

28 **कपाली** - प्रिये ! तथास्तु । (अवलम्बमान: पतनं रूपयित्वा) प्रिये सोमदेवे ! किं त्वं कुपितासि, यदवलम्बितुमुपसर्पतो मे दूरीभवसि ?

29 **देवसोमा** - अहो णु खु आअदकोवा सोमदेवा जा तुए सीसेण पणामिअ अणुणीअमाणा वि दूरीहोइ ।
[अहोनुखल्वागतकोपा सोमदेवा या त्वया शीर्षेण प्रणम्यानुनीयमानापि दूरीभवति ।]

30 **कपाली** - ननु त्वमेवासि सोमदेवा ? (ध्यात्वा) नहि देवसोमा ।

31 **देवसोमा** - भअवं ! णं तहा वळ्ळहा सोमदेवा णार्हदि मम णामकेणाभिधादुं ।
[भगवन् ! ननु तथा वल्लभा सोमदेवा नार्हति मम नामकेनाभिधातुम् ।]

32 **कपाली** - भवति ! सुलभपदस्खलितो मे मदोऽयं तवात्रापराद्ध: ।

33 **देवसोमा** - दिट्ठिआ ण तुवं । [दिष्टच्या न त्वम् ।]

34 **कपाली** - कथं मद्यदोषो मामेवं सङ्क्रामयति । भवतु, भवतु । अद्यप्रभृति मद्यनिषेवणान्निवृतोऽस्मि ।

35 **देवसोमा** - भअवं ! मा मा मम कारणादो वदभङ्गेण तवो खण्डेदुं । (पादयो: पतति)
[भगवन् ! मा मा मम कारणात् व्रतभङ्गेन तप: खण्डयितुम् ।]

36 **कपाली** - (सहर्षमुत्थाप्यालिङ्ग्य) धूर्ण धूर्ण ! नम: शिवाय । प्रिये ! –

पेया सुरा प्रियतामामुखमीक्षितव्यं
ग्राह्य: स्वभावललितो विकृतश्च वेष: ।
येनेदमीदृशमदृश्यत मोक्षवर्त्म
दीर्घायुरस्तु भगवान् स पिनाकपाणि: ॥ ७ ॥

37 **देवसोमा - भअवं ! णं तहा भाणिदव्वं । अघन्तो मोक्खमग्गं अण्णहा वण्णअन्ति ।**

[भगवन ! ननु तथा भणितव्यम् । अर्हन्तो मोक्षमार्गमन्यथा वर्णयन्ति ।]

38 **कपाली - भद्रे ! ते खलु मिथ्यादृषय: । कुत: –**

कार्यस्य नि:संशयमात्महेतो:
सरूपतां हेतुभिरभ्युपेत्य ।
दु:खस्य कार्यं सुखमामनन्त:
स्वेनैव वाक्येन हता वराका: ॥ ८ ॥

39 **देवसोमा - सन्तं सन्तं पावं ।**

[शान्तं शान्तं पापम् ।]

40 **कपाली - शान्तं शान्तं पापम् । न खलु ते पापा आक्षेपमुखेनाप्यभिधातुमर्हन्ति ये ब्रह्मचर्यकेशनिर्लोटनमलधारणभोजनवेलानियममलिनपटपरिधानादिभि: प्राणिन: परिक्लेशयन्ति । तदिदानीं कुतीर्थसङ्कीर्तनोपहतां जिह्वां सुरया प्रक्षालयितुमिच्छामि ।**

41 **देवसोमा - तेण हि अण्णं दाणिं सुरापणं गच्छामो ।**

[तेन ह्यन्यमिदानीं सुरापणं गच्छाव: ।]

42 **कपाली - प्रिये ! तथास्तु ।**

(उभौ परिक्रामत:)

43 **कपाली - अहो नु खलु विमानशिखरविश्रान्तघनरसितसन्दिग्धमृदङ्गशब्दस्य मधुसमयनिर्माणमातृकायमाणमाल्यापणस्य कुसुमशरविजयघोषणायमानवरयुवतिकाञ्चीरवस्य काञ्चीपुरस्य परा विभूति: ।**

अपि च –

अनतिशयमनन्तं सौख्यमप्रत्यनीकं
समधिगतसत्वा मेनिरे यन्मुनीन्द्रा: ।
तदिह निरवशेषं दृष्टमेतत्तु चित्रं
यदुत करणभोग्यं कामभोगात्मकं च ॥ ९ ॥

44 **देवसोमा - भअवं ! भअवदी वारुणी विअ अणवगीअमहुरा कञ्ची ।**

[भगवन् ! भगवती वारुणीवानवगीतमधुरा काञ्ची ।]

45 **कपाली - प्रिये ! पश्य पश्य । एष सुरापणो यज्ञवाटविभूतिमनुकरोति । अत्र हि ध्वजस्तम्भो यूप: सुरा सोम: शौण्डा ऋत्विज: चषकाश्चमसा: शूल्यमांसप्रभृतय उपदंशा हविर्विशेषा: मत्तवचनानि यजूंषि गीतानि सामानि उदङ्का: तर्षोऽग्नि: सुरापणाधिपतिर्यजमान: ।**

46 **देवसोमा - अह्मा अं पि एत्थ भिक्खा रुद्द भाओ भविस्सदि ।**

[आवयोरप्यत्र भिक्षा रुद्रभागो भविष्यति ।]

47 **कपाली** - **अहो दर्शनीयानि प्रहतमर्दलकरणानुगतानि विविधाङ्गहारवचनभ्रूविकाराणि उच्छ्रितैकहस्तावलम्बितोत्तरीयाणि विगलितवसनप्रतिसमाधानक्षणविषमितलयानि व्याकुलितकण्ठगुणानि मत्तविलासनृत्तानि।**

48 **देवसोमा** - **अहो रसिओ खु आअय्यो।** [अहो रसिकः खल्वाचार्यः।]

49 **कपाली** - **एषा भगवती वारुणी चषकेष्वावर्जिता प्रत्यादेशो मण्डनानाम् अनुनयः प्रणयकुपितानां पराक्रमो यौवनस्य जीवितं विभ्रमाणाम्। किं बहुना –**

मिथ्या त्रिलोचनविलोचनपावकेन
भस्मीकृतां मदनमूर्तिमुदाहरन्ति।
स्नेहात्मिका तदभितापवशाद् विलीना
सेयं प्रिये मदयति प्रसभं मनांसि॥ १०॥

50 **देवसोमा** - **भअवं! जुज्जइ एदं। णहि ळोओवआरणिरदो ळोअणाहो ळोअं विणासेदि।**
[भगवन्! युज्यत एतत्। नहि लोकोपकारनिरतो लोकनाथो लोकं विनाशयति।]

(उभौ कपोलपटहं कुरुतः)

51 **कपाली** - **भवति! भिक्षां देहि।**

52 **(नेपथ्ये) भअवं! एसा भिक्खा। पडिगण्हदु भअवं।** [भगवन्! एषा भिक्षा। प्रतिगृह्णातु भगवान्।]

53 **कपाली** - **एष प्रतिगृह्णामि। प्रिये! क्व मे कपालम्?**

54 **देवसोमा** - **अहं वि ण पेक्खामि।** [अहमपि न पश्यामि।]

55 **कपाली** - **(ध्यात्वा) आ तस्मिन्नेव सुरापणे विस्मृतमिति तर्कयामि। भवतु प्रतिनिवृत्य द्रक्ष्यावः।**

56 **देवसोमा** - **भअवं! अधम्मो खु एसो आदरोवणीदाए भिक्खाए अप्पडिग्गहो। किं दाणिं कुरम्ह?**
[भगवन्! अर्धमः खल्वेष आदरोपनीताया भिक्षाया अप्रतिग्रहः। किमिदानीं कुर्वः?]

57 **कपाली** - **आपद्धर्मं प्रमाणीकृत्य गोश्रृङ्गेण प्रतिगृह्यताम्।**

58 **देवसोमा** - **भअवं! तह।** [भगवन्! तथा।] **(प्रतिगृह्णाति)**

(उभौ परिक्रम्यावलोकयतः)

59 **कपाली** - **कथमिहापि न दृश्यते। (विषादं रूपयित्वा) भो भो माहेश्वराः! माहेश्वराः! अस्मदीयं भिक्षाभाजनमिह भवद्भिः किं दृष्टम्? किमाहुर्भवन्तः? – न खलु वयं पश्याम इति। हा हतोस्मि। भ्रष्टं मे तपः। केनाहमिदानीं कपाली भविष्यामि? भोः कष्टम्।**

येन मम पानभोजन -
शयनेषु नितान्तमुपकृतं शुचिना।
तस्याद्य मां वियोगः
सन्मित्रस्येव पीडयति॥ ११॥

(पतितः शिरस्ताडनं रूपयित्वा) भवतु। अस्ति लक्षणमात्रम्। न मुक्तोऽस्मि कपालिसंज्ञायाः। (उत्तिष्ठति)

60 **देवसोमा - भअवं ! केण खु गहीदं कवाळं ?**

[भगवन् ! केन खलु गृहीतं कपालम् ?]

61 **कपाली - प्रिये ! तर्कयामि शूल्यमांसगर्भत्वाच्छुना वा शाक्यभिक्षुणा वेति।**

62 **देवसोमा - तेण हि अण्णेसणणिमित्तं सव्वं कञ्चीउरं परिब्भमामो।**

[तेन ह्यन्वेषणनिमित्तं सर्वं काञ्चीपुरं परिभ्रमाव: ।]

63 **कपाली - प्रिये ! तथा।**

(उभौ परिक्रामत:)

(तत: प्रविशति शाक्यभिक्षु: पात्रहस्त:)

64 **शाक्यभिक्षु: - (गन्धमाघ्राय) अहो ! उवासअस्स धणदाससेट्ठिणो सव्वावासमहादाणमहिमाणो जहिं मए अभिमदवण्णगन्धरसो मच्छमंसप्पआरबहुळो अअं पिण्डवादो समासादिदो। जाव दाणिं राअविहारं एव्व गच्छामि।**

(परिक्रम्य आत्मगतम्)

भो: ! परमकारुणिएण भअवदा तहागएण पासादेसु वासो सुविहिअसय्येसु पज्जङ्केसु सअणं पुव्वण्हे भोअणं अवरण्हे सुरसाणि पाणआणि पञ्चसुगन्धोवहिअं तम्बोळळं सण्हवसणपरिधाणं ति एदेहि उवदेसेहि भिक्खुसङ्घस्स अणुग्गहं करन्तेण किण्णु खु इत्थिआपरिग्गहो सुरावाणविहाणं च ण दिट्ठं ? अहव कहं सव्वञो एदं ण पेक्खदि। अवस्सं एदेहि दुट्ठबुद्धत्थविरेहि णिरुच्छाएहि अह्माणं तरुणजणाणं मच्छरेण पिडअपुत्थएसु इत्थिआसुरावाणविहाणाणि पळामिट्ठाणि त्ति तक्केमि। कहिंणु खु अविणट्ठमूळपाठं समासादएअं ? तदो संपुण्णं बुद्धवअणं ळोए पआसअन्तो सङ्घोवआरं करिस्सं हि।

(परिक्रामति)

[अहो ! उपासकस्य धनदासश्रेष्ठिन: सर्वावासमहादानमहिमान: यस्मिन् मयाभिमतवर्णगन्धरसो मत्स्यमांसप्रकारबहुलोऽयं पिण्डपात: समासादित: । यावदिदानीं राजविहारमेव गच्छामि । भो: ! परमकारुणिकेन भगवता तथागतेन प्रासादेषु वास: सुविहितशय्येषु पर्यङ्केषु शयनं पूर्वाण्हे भोजनं अपराण्हे सुरसानि पानकानि पञ्चसुगन्धोपहितं ताम्बूलं श्लक्ष्णवसनपरिधानमित्येतैरुपदेशैर्भिक्षुसङ्घस्यानुग्रहं कुर्वता किन्नुखलु स्त्रीपरिग्रह: सुरापानविधानं च न दृष्टम् ? अथवा कथं सर्वज्ञ एनन्न पश्यति । अवश्यमेतैर्दुष्टबुद्धस्थविरैर्निरुत्साहैरस्माकं तरुणजनानां मत्सरेण पिटकपुस्तकेषु स्त्रीसुरापानविधानानि परामृष्टानीति तर्कयामि । कुत्र नु खल्वविनष्टमूलपाठं समासादयेयम् ? तत: सम्पूर्णं बुद्धवचनं लोके प्रकाशयन् सङ्घोपकारं करिष्यामि ।]

65 **देवसोमा - भअवं ! पेक्ख पेक्ख। एसो रत्तपडो इमस्सिं विस्सत्थपुरिससम्पादे राअमग्गे सङ्कुइदसव्वङ्ग उभयपक्खसञ्चारिददिट्ठी सङ्किदपदविक्खेवो तुरिअं गच्छइ।**

[भगवन् ! पश्य पश्य । एष रक्तपटोऽस्मिन् विश्वस्तपुरुषसम्पाते राजमार्गे सङ्कुचितसर्वाङ्ग उभयपक्षसञ्चारितदृष्टि: शङ्कितपदविक्षेपस्त्वरितं गच्छति ।]

66 **कपाली - प्रिये ! एवमेतत्। अपि चास्य हस्ते चीवरान्त:प्रच्छादितं किमप्यस्तीव।**

67 **देवसोमा - भअवं ! तेण हि ओळम्बिअ आसादिअ जाणीमो।**

[भगवन् ! तेन हि अवलम्ब्यासाद्य जानीवः।]

68 **कपाली - भवति ! तथा। (उपगम्य) भो भिक्षो तिष्ठ।**

69 **शाक्यभिक्षुः - को णु खु मं एवं भणादि। (निवृत्यावलोक्य) अइ ! अयं एअंव्ववासी दुट्ठकवाळिओ। भोदु इमस्स सुराविब्भमस्स ळक्खं ण होमि। (सत्वरं गच्छति)**

[कोनुखलु मामेवं भणति। अयि ! अयमेकाम्रवासी दुष्टकापालिकः। भवतु अस्य सुराविभ्रमस्य लक्ष्य न भवामि।]

70 **कपाली - प्रिये ! हन्त लब्धं कपालम्। अस्य हि मद्दर्शनजनितभयात् त्वरयैव चौरसाक्षित्वं प्रतिपन्ना। (द्रुतमुपगम्य अग्रतो रुणद्धि) आः धूर्त्त ! क्वेदानीं गमिष्यसि ?**

71 **शाक्यभिक्षुः - कवाळिआउस ! मा मा एवं। किं एदं। (आत्मगतम्) अहो ळळिअरूवा उवासिआ।**

[कापालिकोपासक ! मा मैवम्। किमेतत्। अहो ललितरूपा उपासिका।]

72 **कपाली - भो भिक्षो ! दर्शय तावत्। यावदेतत् ते पाणौ चीवरान्तः प्रच्छादितं द्रष्टुमिच्छामि।**

73 **शाक्यभिक्षुः - किं एत्थ पेक्खिदव्वं। भिक्खाभाअणं खु एदं।**

[किमत्र प्रेक्षितव्यम्। भिक्षाभाजनं खल्वेतत्।]

74 **कपाली - अत एव द्रष्टुमिच्छामि।**

75 **शाक्यभिक्षुः - आ उस ! मा मा एवं। पच्छण्णं खु एदं णेदव्वं।**

[आः उपासक ! मा मैवम्। प्रच्छन्नं खल्वेतन्नेतव्यम्।]

76 **कपाली - नूनमेवमादिप्रच्छादननिमित्तं बहुचीवरधारणं बुद्धेनोपदिष्टम्।**

77 **शाक्यभिक्षुः - सच्चं एदं।**

[सत्यमेतत्।]

78 **कपाली - इदं तत् संवृतसत्यम्। मरमार्थसत्यं श्रोतुमिच्छामि।**

79 **शाक्यभिक्षुः - भोदु एत्तओ परिहासो। अदिक्कमदि भिक्खावेळा। साहेमि अहं। (प्रतिष्ठते)**

[भवत्वेतावान् परिहासः। अतिक्रामति भिक्षावेला। साधयाम्यहम्।]

80 **कपाली - आः धूर्त्त ! क्व गमिष्यसि। दीयतांमे कपालम्। (चीवरान्तमालम्बते)**

81 **शाक्यभिक्षुः - णमो बुद्धाअ !**

[नमो बुद्धाय !]

82 **कपाली - नमः खरपटायेति वक्तव्यं येन चोरशास्त्रं प्रणीतम्। अथवा खरपटादप्यस्मिन्नधिकारे बुद्ध एवाधिकः। कुतः —**

> **वेदान्तेभ्यो गृहीत्वार्थान् यो महाभारतादपि।**
> **विप्राणां मिषतामेव कृतवान् कोशसञ्चयम्॥ १२॥**

83 **शाक्यभिक्षुः - सन्तं पापं सन्तं पापं।**

[शान्तं पापं शान्तं पापम्।]

84 **कपाली - एवं सुवृत्तस्य तपस्विन: कथमिव पापं न शाम्यति ।**

85 **देवसोमा - भअवं ! परिस्सन्तो विअ ळक्खीअसि । ण एदं सुहोवाअसुळहं कवाळं । ता एदिणा गोसिङ्गेण सुरं पिबिअ जादबळो भविअ इमिणा सह विवादं करेहि ।**

[भगवन् ! परिश्रान्त इव लक्ष्यसे । नैतत् सुखोपायसुलभं कपालम् । तदेतेन गोश्रृङ्गेण सुरां पीत्वा जातबलो भूत्वाऽनेन सह विवादं कुरु ।]

86 **कपाली - तथास्तु ।**

(देवसोमा कपालिने सुरां प्रयच्छति)

87 **कपाली - (पीत्वा) प्रिये ! त्वयापि श्रमापनोद: कर्त्तव्य: ।**

88 **देवसोमा - भअवं ! तह । (पिबति)**

[भगवन् ! तथा ।]

89 **कपाली - अयमस्माकमपकारी । संविभागप्रधान: स्वसिद्धान्त: । शेषमाचार्याय प्रदीयताम् ।**

90 **देवसोमा - जं भअवं आणवेदि । गह्णदु भअवं ।**

[यद् भगवानाज्ञापयति । गृह्णातु भगवान् ।]

91 **शाक्यभिक्षु: - (आत्मगतम्) अहो सुहोवणदो अब्भुदओ । एत्तओ दोसो – महाजणो पेक्खिस्सदि । (प्रकाशम्) भोदि ! मा मा एवं । ण वड्ढदि अह्माणं । (सृक्वणी लेढि)**

[अहो सुखोपनतोऽभ्युदय: । एतावान् दोष: – महाजनो द्रक्ष्यति । भवति ! मा मैवम् । न वर्धतेऽस्माकम् ।]

92 **देवसोमा - धंस ! कुदो दे एत्तिआणि भाअधेआणि ।**

[ध्वंसस्व ! कुतस्ते एतावन्ति भागधेयानि ।]

93 **कपाली - प्रिये ! इयमस्येच्छाविरोधिनी वाङ् मुखप्रसेकेन स्खलयति ।**

94 **शाक्यभिक्षु: - इदाणिं वि णत्थि दे करुणा ?**

[इदानीमपि नास्ति ते करुणा ?]

95 **कपाली - यद्यस्ति करुणा कथं वीतरागो भविष्यामि ?**

96 **शाक्यभिक्षु: - एवं वीदरागिणा वीदरोसेण वि होदव्वं ।**

[एवं वीतरागिणा वीतरोषेणापि भवितव्यम् ।]

97 **कपाली - वीतरोषो भविष्यामि यदि मे स्वकं दास्यसि ।**

98 **शाक्यभिक्षु: - किं दे सअं ?**

[किं ते स्वकम् ?]

99 **कपाली - कपालम् ।**

100 **शाक्यभिक्षु: - कहं कवाळं ?**

[कथं कपालम् ?]

101 **कपाली** - कथं कपालमित्याह। अथवा युक्तमेतत्।

दृष्टानि वस्तूनि महीसमुद्र -
महीधरादीनि महान्ति मोहात्।
अपह्नुवानस्य सुतः कथं त्व -
मल्पं न निह्नोतुमलं कपालम्॥ १३॥

102 **देवसोमा** - भअवं ! केवळं ळाळियमाणो ण दइस्सदि। ता एदस्स हत्थादो आच्छिन्दिअ गच्छामो।
[भगवन् ! केवलं लाल्यमानो न दास्यति। तदेतस्य हस्तादाच्छिद्य गच्छाव:।]

103 **कपाली** - प्रिये ! तथा। (आच्छेत्तुं व्याप्रियते)

104 **शाक्यभिक्षु:** - धंस दुट्ठकवाळिअ ! (हस्तेन नुदन् पादेन ताडयति)
[ध्वंसस्व दुष्टकापालिक !]

105 **कपाली** - कथं पतितोऽस्मि।

106 **देवसोमा** - मुदो सि दासीएवुत्त ! (केषापकर्षणं रूपयित्वा निरालम्बना पतिता)
[मृतोऽसि दास्या: पुत्र !]

107 **शाक्यभिक्षु:** - (आत्मगतम्) अघं बुद्धस्स विण्णाणं जेण मुण्डणं दिट्ठं। (प्रकाशम्) उट्ठेहि उट्ठेहि उसिए उट्टेहि। [अर्हं बुद्धस्य विज्ञानं येनमुण्डनं दृष्टम्। उत्तिष्टोत्तिष्ठ उपासिके उत्तिष्ठ।]

(इति देवसोमामुत्थापयति)

108 **कपाली** - पश्यन्तु पश्यन्तु माहेश्वरा: ! अनेन दुष्टभिक्षुनामधारकेण नागसेनेन मम प्रियतमापाणिग्रहणं क्रियमाणम्।

109 **शाक्यभिक्षु:** - आ उस ! मा मा एवं। धम्मो खु अह्माणं विसमपदिदाणुकम्पा।
[आ उपासक ! मा मैवम्। धर्म: खल्वस्माकं विषमपतितानुकम्पा।]

110 **कपाली** - किमयमपि सर्वज्ञधर्म: ? नन्वहं पूर्वं पतितोऽस्मि। भवतु किमनेन ? इदानीं तव शिर:कपालं मम भिक्षाकपालं भविष्यति।

(सर्वे कलहं रूपयन्ति)

111 **शाक्यभिक्षु:** - दुक्खं दुक्खं।
[दु:खं दु:खम्।]

112 **कपाली** - पश्यन्तु पश्यन्तु माहेश्वरा:। एष दुष्टभिक्षुनामधारको मम भिक्षाकपालं मुषित्वा स्वयमेवाक्रन्दति। भवतु अहमप्याक्रोशयिष्ये। अब्रह्मण्यम् ! अब्रह्मण्यम् !

(तत: प्रविशति पाशुपत:)

113 **पाशुपत:** - सत्यसोम ! किमर्थमाक्रन्दसि।

114 **कपाली** - भो बभ्रुकल्प ! अयं दुष्टभिक्षुनामधारको नागसेनो मम भिक्षाकपालं चोरयित्वा दातुं नेच्छति।

115 **पाशुपतः** - (आत्मगतम्) यदस्माभिरनुष्ठेयं गन्धर्वैः तदनुष्ठितम् ! एष दुरात्मा –

तां क्षौरिकस्य दासीं मम दयितां चीवरान्तदर्शितया।
आकर्षति काकण्या बहुशो गां ग्रासमुष्टयेव ॥ १४ ॥

तदिदानीं प्रतिहस्तिप्रोत्साहनेन शत्रुपक्षं ध्वंसयामि। (प्रकाशम्) भो नागसेन ! अप्येवमेतद् यथायमाह ?

116 **शाक्यभिक्षुः** - भअवं ! तुवं पि एवं भणासि।

अदिण्णादाणादो वेरमणं सिक्खापदं।
मुधावादादो वेरमणं सिक्खापदं।
अब्बम्हचय्यादो वेरमणं सिक्खापदं।
पाणादिपादादो वेरमणं सिक्खापदं।
अकाळ भोअणादो वेरमणं सिक्खापदं।
अह्माअं बुद्धं धम्मं [संघं] सरणं गच्छामि ॥

[भगवन् ! त्वमप्येवं भणसि।
अदत्तादानाद्विरमणं शिक्षापदम्।
मुधावादाद्विरमणं शिक्षापदम्।
अब्रह्मचर्याद्विरमणं शिक्षापदम्।
प्राणातिपाताद्विरमणं शिक्षापदम्।
अकालभोजनाद्विरमणं शिक्षापदम्।
अस्माकं बुद्धं धर्मं सङ्घं शरणं गच्छामि ॥]

117 **पाशुपतः** - सत्यसोम ! ईदृश एषां समयः। किमत्र प्रतिवचनम् ?

118 **कपाली** - नन्वस्माकमनृतं न कक्तव्यमिति समयः।

119 **पाशुपतः** - उभयमप्युपपन्नम्। कोऽत्र निर्णयोपायः ?

120 **शाक्यभिक्षुः** - बुद्धवअणं पमाणीकरअन्तो भिक्खु सुराभाअणं गण्हादि त्ति को एत्थ हेदु ?

[बुद्धवचनं प्रमाणीकुर्वतः भिक्षुः सुराभाजनं गृह्णातीति कोऽत्र हेतुः ?]

121 **पाशुपतः** - नहि प्रतिज्ञामात्रेण हेतुवादिनः सिद्धिरस्ति।

122 **कपाली** - प्रत्यक्षे हेतुवचनं निरर्थकम्।

123 **पाशुपतः** - कथं प्रत्यक्षमेव ?

124 **देवसोमा** - भअवं ! एदस्स हत्थे चीवरान्तप्पच्छादिदं कवाळं।

[भगवन् ! एतस्य हस्ते चीवरान्तःप्रच्छादितं कपालम्।]

125 **पाशुपतः** - श्रुतं भवता ?

126 **शाक्यभिक्षुः** - भो भअवं ! एदं कवाळं ण परकेअं।

[भो भगवन् ! एतत् कपालं न परकीयम्।]

127 **कपाली** - तेन हि दर्शय तावत्।

128 **शाक्यभिक्षु:** - तह। [तथा।] (दर्शयति)

129 **कपाली** - पश्यन्तु पश्यन्तु माहेश्वरा:। कापालिकेन कृतमन्याय्यमस्य भदन्तस्य साधुवृत्ततां च।

130 **शाक्यभिक्षु:** -

अदिण्णादाणादो वेरमणं सिक्खापदं।
मुधावादादो वेरमणं सिक्खापदं।
अब्बम्हचय्यादो वेरमणं सिक्खापदं।
पाणादिपादादो वेरमणं सिक्खापदं।
अकाळ भोअणादो वेरमणं सिक्खापदं।
अह्माअं बुद्धं धम्मं [संघं] सरणं गच्छामि॥

[अदत्तादानाद्विरमणं शिक्षापदम्।
मुधावादाद्विरमणं शिक्षापदम्।
अब्रह्मचर्याद्विरमणं शिक्षापदम्।
प्राणातिपाताद्विरमणं शिक्षापदम्।
अकालभोजनाद्विरमणं शिक्षापदम्।
अस्माकं बुद्धं धर्मं संघं शरणं गच्छामि॥]

(उभौ नृत्यत:)

131 **शाक्यभिक्षु:** - हद्धि! ळज्जिदव्वे काळे णच्चदि। [हा धिक्! लज्जितव्ये काले नृत्यति।]

132 **कपाली** - आ: को नृत्यति। (सर्वतो विलेक्य) आ मम नष्टभिक्षाभाजनदर्शनकुतूहलमलयानिलप्रयुक्ताया ध्रुवमस्य नृत्तबुद्धि: प्रीतिलताया विलसितेषु।

133 **शाक्यभिक्षु:** - भअवं! केण कारणेण एदं ण ळक्खीअदि? भो अचिक्खदु भअवं इमस्स वण्णो।
[भगवन्! केन कारणेनैतन्न लक्ष्यते? भो: आचष्टां भगवान् अस्यायं वर्ण:।]

134 **कपाली** - किमत्र वक्तव्यम्? ननु मया दृष्टम्। काकादपि कृष्णमिदं कपालम्।

135 **शाक्यभिक्षु:** - तेण हि एदं ममकेअं ति सअं एव अब्भुवगदम्।
[तेन ह्येतन्मामकीयमिति स्वयमेवाभ्युपगतम्।]

136 **कपाली** - सत्यमभ्युपगतं तव वर्णान्तरकरणे नैपुण्यम्। पश्य –

यदेतदासित्प्रथमं स्वभावतो
मृणालभङ्गच्छविचोरमम्बरम्।
ननु त्वया नीतमचिन्त्यकर्मणा
तदेव बालारुणरागताम्रताम्॥ १५॥

अपि च –

आवृतं बहिरन्तश्च काषायेणानपायिना।
त्वां प्राप्तं स्यात्कथं नाम कपालमकषायितम्॥ १६॥

137 **देवसोमा - हा हदह्मि मन्दभाआ । सव्वळक्खणसंपण्णदाए कमळासणसीसकवाळाणुभावस्स पुण्णमासिसोमदंसणस्स णिच्चसुरागन्धिणो एदस्स मळिणपडसंसग्गेण इअ ईदिसी अवत्था संवुत्ता ।**

(इति रोदिति)

[हा हतस्मि मन्दभागा । सर्वलक्षणसम्पन्नतया कमलासनशीर्षकपालानुभावस्य पौर्णमासीसोमदर्शनस्य नित्यसुरागन्धिन एतस्य मलिनपटसंसर्गेणेयमीदृश्यवस्था संवृत्ता ।]

138 **कपाली - प्रिये ! अलं सन्तापेन । पुनः शुचिर्भविष्यति । श्रूयन्ते हि महान्ति भूतानि प्रायश्चित्तैरपनीतकल्मषाणि भवन्ति । तथाहि –**

आस्थाय प्रयतो महाव्रतमिदं बालेन्दुचूडामणिः
स्वामी नो मुमुचे पितामहशिरश्छेदोद्भवादेनसः ।
नाथोऽपि त्रिदिवौकसां त्रिशिरसं त्वष्टुस्तनूजं पुरा
हत्वा यज्ञशतेन शान्तदुरितो भेजे पुनः पुण्यताम् ॥ १७ ॥

भो बभ्रुकल्प ! नन्वेवमेतत् ?

139 **पाशुपतः - आगमानुगतमभिहितम् ।**

140 **शाक्यभिक्षुः - भो ! वण्णो दाव मए किदो । इमस्स सण्ठाणपरिमाणं केण णिम्मिदं ?**

[भोः ! वर्णस्तावन्मया कृतः । अस्य संस्थानपरिमाणं केन निर्मितम् ?]

141 **कपाली - ननु मायासन्तानसंभवाः खलु भवन्तः ?**

142 **शाक्यभिक्षुः - केत्तिअं वेळं भवन्तं अक्कोसामि ? गण्हदु भअवं ।**

[कियतीं वेलां भवन्तमाक्रोशामि ? गृह्णातु भगवान् ।]

143 **कपाली - नूनमेवं बुद्धेनापि दानपारमिता पूरिता ।**

144 **शाक्यभिक्षुः - एवं गदे किं दाणिं मे सरणं ?** [एवं गते किमिदानीं मे शरणम् ?]

145 **कपाली - ननु बुद्धधर्मसङ्घाः ।**

146 **पाशुपतः - नायं व्यवहारो मया परिच्छेत्तुं शक्यते । तदधिकरणमेव यास्यामः ।**

147 **देवसोमा - भअवं ! जइ एवं णमो कवाळस्स ।** [भगवन् ! यद्येवं नमः कपालाय ।]

148 **पाशुपतः - कोऽभिप्रायः ?**

149 **देवसोमा - एसो उण अणेअ विहारभोअसमधिगदवित्तसञ्चओ जहाकामं अधिकरणकारुणिआणं मुहाणि पूरेदुं पारेदि । अह्माअं पुण अहिचम्म भूदिमत्तविभवस्स दरिद्दकवाळिअस्स परिआरिआणं को एत्थ विभवो अधिकरणं पविसिदुं ?**

[एष पुनरनेकविहारभोगसमधिगतवित्तसञ्चयो यथाकाममधिकरणकारणिकानां मुखानि पूरयितुं पारयति । अस्माकं पुनरहिचर्मभूतिमात्रविभवस्य दरिद्रकापालिकस्य परिचारिकाणां कोऽत्र विभवोऽधिकरणं प्रवेष्टुम् ?]

150 **पाशुपतः - नैतदेवम् ।**

अजिह्मैः सारगुरुभिः स्थिरैः श्लक्ष्णैः सुजन्मभिः ।
तैर्धर्मो धार्यते स्तम्भैः प्रासाद इव साधुभिः ॥ १८ ॥

151 **कपाली - कृतमनेन। कुतश्चिदपि न्याय्यवृत्तेर्भयं नास्ति।**

152 **शाक्यभिक्षुः - भो भअवं ! तुमं दाव अग्गदो होदु।** [भो भगवन् ! त्वं तावदग्रतो भव।]

153 **पाशुपतः - बाढम्। (सर्वे परिक्रामन्ति)**

(ततः प्रविशत्युन्मत्तकः)

154 **उन्मत्तकः - एशे एशे दुट्ठकुक्कुळे। शुळ्ळमंशगब्भं कवाळं गण्हिअ धावशि। दाशीएवुत्त ! कहिं गमिश्शिशि ? एशे दाणिं कवाळं णिक्खिविअ मं खादिदुकामो अहिमुहं आहावइ। (दिशो विलोक्य) इमिणा पत्थळेण दन्ताणि शे भंजिश्शं। कहं कवाळं उज्झिअ पळाअशि ? उम्मत्ते दुट्ठकुक्कुळे ईदिशेण णाम शूळत्तणेण मए शह वि ळोशं कळेशि ? गामशूगळं आळुहिअ गगणमुप्पदिदेण शागळेण पडिभञ्जिअ ळावणं बळा गहीदे शक्कशुदे तिमिङ्गळे। अइ ! एळण्ठळुक्ख ! किं भणाशि ? अळिअं अळिअं त्ति ? णं एशे मुशळशमविशाळळम्बहत्थे दद्दुळे मे शक्खी। अहव तेळ्ळोक्कविदिअपळक्कमश्श शक्खिणा किं अय्यं ? एवं कळिश्शं। कुक्किळखादिअशेशं मंशखण्डं खादिश्शं। (खादन् भ्रान्तः) हा हा माळिदोम्हि बप्फेण माळिदोम्हि। (रुदित्वा विलोक्य) के एशे मं ताळेशि ? (विलोक्य) दुट्ठदाळआ ! जश्शवा कश्शवा भाइणेओ खु अहं भीमशेणश्श घटुक्कओ विअ। अविअ शुणाथ –**

गहीदशूळा बहुवेशधाळिणो
शदं पिशाआ उदळे वहन्ति मे।
शदं च वग्घाण णिशग्गभीशणं
मुहेण मुञ्चामि अहं महोळये ॥ १९ ॥

कहं मं बाहन्ति ! पशीदन्तु पशीदन्तु दाळअभट्टा। इमश्श मंशखण्डश्श काळणादो मा मं बाहेहं। (अग्रतो विलोक्य) एशे खु अह्माणं आआळिए शूळनन्दी। जाव णं उवशप्पामि। (इति धावति)

[एष एष दुष्टकुक्कुरः। शूल्यमांसगर्भं कपालं गृहीत्वा धावसि। दास्याःपुत्र ! कुत्र गमिष्यसि ? एष इदानीं कपालं निक्षिप्य मां खादितुकामोऽभिमुखमाधावति। अनेन प्रस्तरेण दन्तानस्य भङ्क्ष्यामि। कथं कपालमुज्झित्वा पलायसे ? उन्मत्तो दुष्टकुक्कुर ईदृशेन नाम शूरत्वेन मया सहाऽपि रोषं करोषि। ग्रामसूकरमारुह्य गगनमुत्पतितेन सागरेण प्रतिभञ्ज्य रावणं बलाद् गृहीतः शक्रसुतस्तिमिङ्गिलः। अयि! एरण्डवृक्ष ! किं भणसि ? अलीकमलीकमिति ? नन्वेष मुसलसमविशाललम्बहस्तो दर्दुरो मे साक्षी। अथवा त्रैलोक्यविदितपराक्रमस्य साक्षिणा किं कार्यम् ? एवं करिष्यामि। कुक्कुरखादितशेषं मांसखण्डं खादिष्यामि। हा हा मारितोऽस्मि बाष्पेण मारितोऽस्मि। क एष मां ताडयति ? दुष्टदारकाः ! यस्य वा कस्य वा भागिनेयः खल्वहं भीमसेनस्य घटोत्कच इव। अपि च श्रृणुथ –

गृहीतशूला बहुवेषधारिणः
शतं पिशाचा उदरे वहन्ति मे।
शतं च व्याघ्राणां निसर्गभीषणं
मुखेन मुञ्चाम्यहं महोरगान्॥

कथं मां बाधन्ते। प्रसीदन्तु प्रसीदन्तु दारकभर्तारः। अस्य मांसखण्डस्य कारणान्मा मां बाधध्वम्। एष खल्वस्माकमाचार्यः शूरनन्दी। यावदेनमुपसर्पामि।]

155 **पाशुपत: - अये ! अयमुन्मत्तक इत एवाभिवर्तते । य एष: –**

निर्विष्टोज्झितचित्रचीवरधरो रूक्षैर्नितान्ताकुलै:
केशैरुद्धतभस्मपांसुनिचयैर्निर्माल्यमालाकुलै: ।
उच्छिष्टाशनलोलुपैर्बलिभुजामन्वास्यमानो गणै-
र्भूयान् ग्रामिकसारसञ्चय इव भ्राम्यन् मनुष्याकृति: ॥ २० ॥

156 **उन्मत्तक: - जाव णं उवशप्पामि । (उपसृत्य) महाशाहुणो चण्धळकुक्कुळश्श शआशादो अहि अदं एदं कवाळं पडिगण्हदु भअवं**

[यावदेनमुपसर्पामि । महासाधोश्चण्डालकुक्कुरस्य सकाशादधिगतमेतत् कपालं प्रतिगृह्णातु भगवान्]

157 **पाशुपत: - (सदृष्टिक्षेपम्) पात्रे प्रतिपाद्यताम् ।**

158 **उन्मत्तक: - महाब्रह्मण ! कळअदु पशादो ।**

[महाब्राह्मण ! क्रियतां प्रसाद: ।]

159 **शाक्यभिक्षु: - एसो महापासुवदो एदस्स जोग्गो ।**

[एष महापाशुपत एतस्य योग्य: ।]

160 **उन्मत्तक: - (कपालिनमुपगम्य कपालं भूमौ निक्षिप्य प्रदक्षिणीकृत्य पादयो: पतित्वा) महादेव ! कळीअदु पशादो । एशो दे अञ्जळी ।**

[महादेव ! क्रियतां प्रसाद: । एष तेऽञ्जलि: ।]

161 **कपाली - अस्मदीयं कपालम् ।**

162 **देवसोमा - एवं एदं ।**

[एवमेतत् ।]

163 **कपाली - भगवत्प्रसादात् पुनरपि कपाली संवृत्त: । (ग्रहीतुमिच्छति)**

164 **उन्मत्तक: - दाशीएवुत्त ! विशं खादे हि ।**

[दास्या:पुत्र ! विषं खाद ।]

(कपालमाच्छिद्य गच्छति)

165 **कपाली - (अनुसृत्य) एष यमपुरुषो मे जीवितं हरति । अभ्यवपद्येतां भवन्तौ ।**

166 **उभौ - { भवतु । आवां ते सहायौ भवाव: ।**
होदु । अह्मे दे सहाआ होम ।

(सर्वे रुन्धन्ति)

167 **कपाली - भो: ! तिष्ठ तिष्ठ ।**

168 **उन्मत्तक: - कश्श मं ळुन्धन्ति ?**

[कस्मान्मां रुन्धन्ति ?]

169 **कपाली - अस्मदीयं कपालं दत्वा गम्यताम् ।**

170 **उन्मत्तक: - मूढ ! किं ण पेक्खशि शुवण्णभाअणं खु एदं ।**

[मूढ ! किं न पश्यसि सुवर्णभाजनं खल्वेतत् ।]

171 **कपाली - एवं विधं सुवर्णभाजनं केन कृतम् ?**

172 **उन्मत्तक: - एदिणा शुवण्णवण्णपडावुदेण शुवण्णकारावुत्तएण किदं त्ति भअवं ! शुवण्णभाअणं त्ति भणामि।**

[एतेन सुवर्णवर्णपटावृतेन सुवर्णकारावुत्तेन कृतमिति भगवन् ! सुवर्णभाजनमिति भणामि ।]

173 **शाक्यभिक्षु: - किं भणासि ?**

[किं भणसि ?]

174 **उन्मत्तक: - शुवण्णभाअणं त्ति।**

[सुवर्णभाजनमिति ।]

175 **शाक्यभिक्षु: - किमअं उम्मत्तओ ?**

[किमयमुन्मत्तक: ?]

176 **उन्मत्तक: - उम्मत्तअे त्ति बहुशो एदं शद्दं शुणोमि। एदं गह्निअ दळिशेहि उम्मत्तअं।**

[उन्मत्तक इति बहुश एतं शब्दं श्रृणोमि। एतद् गृहीत्वा दर्शयोन्मत्तकम् ।]

(कपालिने कपालं प्रयच्छति)

177 **कपाली - (कपालं गृहीत्वा) अयमिदानीं कुड्येनान्तर्हित: । शीघ्रमनुगम्यताम्।**

178 **उन्मत्तक: - ळद्धप्पशादो ह्मि।**

[लब्धप्रसादोऽस्मि ।]

(निष्क्रान्तो जवेनोन्मत्तक:)

179 **शाक्यभिक्षु: - अहो अच्छरिअं। परवक्खस्स ळाभेण अहं परितुट्ठो ह्मि।**

[अहो आश्चर्यम्। परपक्षस्य लाभेनाहं परितुष्टोऽस्मि ।]

180 **कपाली - (कपालं परिष्वज्य)**

चिरं मया चरितमखण्डितं तपो
महेश्वरे भगवति भक्तिरस्ति मे।
तिरोहित: स तु सहसा सुखेन न-
स्त्वमद्य यत् कुशलि कपाल दृश्यसे ॥ २१ ॥

181 **देवसोमा - भअवं ! चन्दसमागदं विअ पओसं भअवन्तं पेक्खन्तीए अज्ज आणन्ददी विअ मे दिट्ठी।**

[भगवन् ! चन्द्रसमागतमिव प्रदोषं भगवन्तं पश्यन्त्या अद्यानन्दतीव मे दृष्टि: ।]

182 **पाशुपत: - दिष्टचा भवान् वर्धते।**

183 **कपाली - नन्वभ्युदयो भवतामेव।**

184 **पाशुपत: - (आत्मगतम्) सत्यमेतत् — नास्त्यदोषवतां भयमिति। यदयमद्य भिक्षुर्व्याघ्रमुखात् परिभ्रष्ट:। (प्रकाशम्) यावदहमिदानीमेव सुहृदभ्युदयकृतमानन्दं पुरोधाय भगवत: पूर्वस्थलीनिवासिनो धूमवेलां प्रतिपालयामि। अयं चाद्यप्रभृति —**

विरोध: पूर्वसम्बद्धो युवयोरस्तु शाश्वत:।
परस्परप्रीतिकर: किरातार्जुनयोरिव ॥ २२ ॥

(निष्क्रान्तः पाशुपतः)

185 **कपाली** - भो नागसेन ! यन्मयापराधः कृतः तत् प्रसन्नहृदयं त्वामिच्छामि ।

186 **शाक्यभिक्षुः** - किं एदं पि अब्भत्थणीअं । किं दे पिअं करेमि ?

[किमेतदप्यभ्यर्थनीयम् । किं ते प्रियं करोमि ?]

187 **कपाली** - यदि मे भगवान् प्रसन्नः किमतः परमहमिच्छामि ?

188 **शाक्यभिक्षुः** - गच्छामि दाव अहं ।

[गच्छामि तावदहम् ।]

189 **कपाली** - गच्छतु भवान् पुनर्दर्शनाय ।

190 **शाक्यभिक्षुः** - तह होदु । (निष्क्रान्तः)

[तथा भवतु ।]

191 **कपाली** - प्रिये देवसोमे ! गच्छावस्तावत् ।

(भरतवाक्यम्)

शश्वद् भूत्यै प्रजानां वहतु विधिहुतामाहुतिं जातवेदाः
वेदान् विप्रा भजन्तां सुरभिदुहितरो भूरिदोहा भवन्तु ।
उद्युक्तः स्वेषु धर्मेष्वयमपि विगतव्यापदाचन्द्रतारं
राजन्वानस्तु शक्तिप्रशमितरिपुणा शत्रुमल्लेन लोकः ॥ २३ ॥

(निष्क्रान्तौ)

॥ मत्तविलासप्रहसनं समाप्तम् ॥

Mattavilāsa-Prahasanam

(*A Farce of Drunken Sport*)

Transliteration of Text and Translation

Mattavilāsa-Prahasanam
drunken-sport farce

(*Tataḥ praviśati nāndyantē sūtradhāraḥ*)
then enters Nāndī-after Sūtradhāra

1 **Sūtradhāraḥ:**

Bhāṣā-vēṣa-vapuḥ-kriyā-guṇa-kṛtān- āśritya bhēdān gataṁ
speech dress body- action nature done-things depending-on differences attained

***Bhāvāvēśa- vaśād- anēka-rasatāṁ trailōkya- yātrā- mayam* |**
feelings-arousal power-by various emotions 3-worlds-of march comprising

Nṛttaṁ niṣpratibaddha-bōdha- mahimā yaḥ prēkṣakaś-ca svayaṁ
dance un-opposed omniscient supremacy who spectator also himself

***Sa vyāptāvanibhājanaṁ diśatu vō divyaḥ kapālī yaśaḥ* ||1||**
he pervading-earth-bowled grant you-to resplendent Skull-bearer glory

Bhōḥ! Samāsāditaḥ khalu mayā yavīyasīṁ bhāryām-adhikṛtya samutpanna-vyalīkāyāṁ jyēṣṭhāyāṁ
oh secured-is indeed me-by younger wife on-acct.-of born grievanceful older

mē kuṭumbinyāṁ yuktataraḥ prasādanōpāyaḥ yac-cirasyādya vayaṁ prēkṣādhikārē pariṣadā
my wife agreeable pacifying-means for long-time-after-now we play-produce-task-in assembly-by

niyuktāḥ smaḥ. Tad yāvad-ēnām-upasarpāmi. (*Nēpathyābhimukham-avalōkya*) ***Āryē! Itas-tāvat.***
appointed-are thus will her approach-I back-stage-facing looking lady here-be-(you)

(*Praviśya*)
entering

Ārya! Kiṁ cirasya kālasya yauvana-guṇabhara- matta-vilāsa- prahasanaṁ darśayitum-āgatōsi?
2 **Naṭī:** (*Sa-rōṣam*) ***Ayya! Kiṁ cirassa kāḷassa jōvvaṇa-guṇabhara-matta-vilāsa-ppahasaṇaṁ daṁsēduṁ ā'adōsi?***
with anger sir what old age-in juvenile quality-full drunken sported farce show-to come-(you)

3 **Sūtradhāraḥ:** ***Yathāha bhavati.***
as- say you

Tayaiva tāvad-darśaya yā tvayā ramayitavyā!
4 **Naṭī:** ***Tā'ē ēvva dāva daṁsēhi jā tu'ē rama'idavvā!***
with- her only show who you-by sported-with-is-to-be

5 **Sūtradhāraḥ:** ***Tvayā saha darśayiṣyāmīti.***
you with show-I'll-do-am-told

A Farce of Drunken Sport

(*At the end of the Invocation,*[1] *the Director enters*)

1 **Director:**

Through the different modes of speech, dress,
bodily action, and expression of nature,
The representation of various emotions brought on by the
arousal of the power of primal feelings,
May that resplendent Kapālī of unopposed, omniscient supremacy,
who's the performer and spectator Himself of His own dance,
The manifold march of evolution of the three worlds,
grant you His world-bowl-filling glory! (1)

Oh! I have a good way of pacifying my older wife[2] who is upset because of the younger one. It's been a long time! But we are now engaged by an audience to put on a show! I'll approach her. (*Looking back-stage*) Lady, please, would you come here?

(*The Actress enters*)

2 **Actress:** (*Angrily*) What, sir! In your old age, have you come to make a spectacle of yourself – a farce of drunken sport full of juvenile behavior?

3 **Director:** That's right.

4 **Actress:** Then make it in the company of the one you itch to sport with!

5 **Director:** I am told that I should make it with you.

Kiṁ tayaiva niyuktōsi?
6 **Naṭī:** ***Kiṁ ta'ē ēvva ṇi'uttōsi?***
what her-by instructed-are-you

7 **Sūtradhāraḥ:** ***Ēvam-ētat. Api ca tatra gatā mahāntam-anugrahaṁ lapsyasē!***
let be-it anyway there going great gratification win-you

Tavaiva khalv-ētad- yujyatē!
8 ***Naṭī*****:** ***Tava ēvva khu ēdaṁ jujja'ē!***
you- for only this attraction-is

9 **Sūtradhāraḥ:** ***Bhavati! Kim-iva na yujyatē? Tvat-prayōga- paritōṣitā pariṣad-anugrahīṣyatīti!***
dear why indeed not attraction-is your performance much-pleased-with assembly applaud-will-thus

Ēvam! Labdha ārya- miśrāṇāṁ prasādaḥ?
10 **Naṭī:** (*Sa- harṣam*) ***Ēvvaṁ! Laddhō ayya-missāṇaṁ pasādō?***
with pleasure that-way won-is noble people's approval

11 **Sūtradhāraḥ:** ***Bāḍham! Labdhaḥ!***
certainly won-is

Yady- ēvaṁ kiṁ tē priyākhyānikaṁ dadāmi?
12 **Naṭī:** ***Ja'ē ēvvaṁ kiṁ dē pi'akkhāṇi'aṁ dēmi?***
if so what you-to good-news-for give-I

13 **Sūtradhāraḥ:** ***Alaṁ priyākhyānika-punaruktēna. Paśya:***
enough good-news superfluity-of see

Udbhinnarōmāñca-kapōla-rēkham-
horripilation cheek border
āvir- mayūkha-smitam-añcita-bhru **|**
bright beaming smile arched brow
Labdhvā priyē durlabham-ānanaṁ tē
winning dear hard-to-get face your
bhūyôpi kiṁ prārthayitavyam-asti **||2||**
more still what to-ask-for is

Kim- idānīm- āryēna prayōktavyam?
14 **Naṭī:** ***Kiṁ 'dāṇiṁ ayyēṇa pa'ujjidavvaṁ?***
what now sir-by produced-to-be-is

15 **Sūtradhāraḥ:** ***Nanu tvayaivābhihitaṁ mattavilāsa-prahasanam-iti.***
indeed you-by only-mentioned 'Mattavilāsa Prahasanam' thus

Nūnam- asmin pakṣapātī mē kōpaḥ yēnābhiprāyānurūpaṁ bhaṇitāsmi!
16 **Naṭī:** (*Ātmagatam*) ***Nūṇaṁ imassiṁ pakkhavādī mē kōvō jēṇa abhippā'a aṇurūvaṁ bhaṇāvida'hmi!***
to-herself even this(man) supporter my anger for idea supporting said-have-I

Ārya katamaḥ punaḥ sa kaviḥ yônayā kṛtyā prakāśyatē?
(*Prakāśam*) ***Ayya kadamō 'uṇā sō kavi jō ima'ē kidī'ē pa'āsī'adi?***
aloud sir who again that poet who this-by work-by shines

6 **Actress:** What! Is she telling you that?

7 **Director:** Let it be. Anyway, by joining with me in it, you'll find the response most gratifying.

8 **Actress:** That's the kind of thing that attracts *you*, but not me!

9 **Director:** Why not, dear? Pleased with your performance, the audience will respond with applause!

10 **Actress:** (*Pleased*) Oh, that's what you mean!
Have we been engaged by these distinguished people?

11 **Director:** Yes, we have!

12 **Actress:** Then, what can I reward you with for this pleasant news?

13 **Director:** There's reward enough already! Anything more would be superfluous! For, look at you!

> Horripilated hair-lined borders of your cheek,
> Arched brow, smile beaming bright,
> What more, dear, is there to seek,
> Having won your face with so rare a sight? (2)

14 **Actress:** What play are you going to stage now, sir?

15 **Director:** Why, you said it, yourself: 'A Farce of Drunken Sport'.

16 **Actress:** (*To herself*) Even my anger is partial to him. Everything I said supports his own way of thinking! (*Aloud*) Again, sir, who is the poet distinguished by such a creative work as this?

17 **Sūtradhāraḥ:** ***Bhavati śrūyatām. Pallava-kula-dharaṇi-maṇḍala-kula-parvatasya sarva-naya- vijita-samasta-***
dear listen Pallava race earth circle chief mountain's all polity master all

sāmanta- maṇḍalasya ākhaṇḍala-sama-parākrama-śriyaḥ śrī-mahimānurūpa- dāna- vibhūti-
subordinate territory's Indra equal valor prosperity auspicious greatness-befit. liberality prosperity

paribhūta-rājarājasya śrī- siṁhaviṣṇuvarmanaḥ putraḥ śatru- ṣad-varga-nigrahaparaḥ para- hita-
shamed King-of-kings' illust. Siṁhavishṇuvaraman's son enemy six- fold suppressing others' good

paratantratayā mahā-bhūta- sa- dharmā mahārājaḥ śrī- mahēndravikramavarmā nāma. Api ca:
subservient-due-to primal elements with qualities Mahārājah illust. Mahēndravikramavarman named moreover

Prajñā- dāna- dayānubhāva-dhṛtayaḥ kāntiḥ kalā-kauśalaṁ
wisdom liberality compassion dignity courage splendor arts skill-in

satyaṁ śauryam-amāyatā vinaya ity-ēvam-prakārā guṇāḥ **|**
truth valor honesty modesty thus these kinds qualities

Aprāpta- sthitayaḥ samētya śaraṇaṁ yātā yam- ēkaṁ kalau
not-finding shelter reaching refuge went whom sole Kali-Yuga-in

kalpāntē jagadādim- ādi-puruṣaṁ sarga-prabhēdā iva **||3||**
kalpa-end-at World-Source Primal-Person creation all like

Kiñca:
moreover

Ākarē sūkti- ratnānāṁ yasmin guṇa-garīyasām **|**
mine-in fine-verse gems' whom-in quality solid-ones'

Arghanti bahu sūktāni satāṁ sāra- laghūny-api **||4||**
gain-value many fine-speeches fine-folk-of matter light though-of

Kim- idānīm- āryēna vilambyatē? Nanv- apūrvatayā tvaritam- anuṣṭhitavyôyaṁ prayōgaḥ!
18 **Naṭī:** ***Kiṁ 'dāṇiṁ ayyēṇā viḷambī'adi? Ṇaṁ apuruvadā'ē turi'aṁ aṇuṭṭhidavvō a'aṁ pa'ō'ō!***
why now sir-by delayed-is truly unprecedented quickly carried-out this production

19 **Sūtradhāraḥ:** ***Ahaṁ tu:***
I beg

Samprati saṅgīta-dhanaḥ
now song treasured-one

Kavi- guṇa kathayāsmi nighnatāṁ nītaḥ **| . . .**
poet's virtues reciting-am-I carried-away

20 (*Nēpathyē*) ***Priyē dēvasōmē!***
back-stage dear Dēvasōmā!

21 **Sūtradhāraḥ:**

. . . Yuvatī-sakha ēṣa surayā
young-woman's-friend this liquor-with

Kapāla-vibhavaḥ kapālīva **||5||**
skull- treasured Kapālī-like

(*Niṣkrāntau*)
exit-both

Sthāpanā
establishment/launch

17 **Director:** Listen, dear. Chief mountain of the empire of the Pallava dynasty; one who, through his comprehensive mastery of polity, brought under his control all the rulers of the surrounding subordinate territory; who was equal to Indra[3] in valor and prosperity; and who, by liberality and wealth befitting his greatness, put to shame Kubēra;[4] such was the illustrious Siṁhavishṇuvarman, whose son, the poet, intent on suppressing the Six-fold Enemies,[5] who being subservient to the welfare of others has the same good qualities as the primal elements, is that illustrious Mahārājah named Mahēndravikramavarman! Moreover,

Wisdom, liberality, compassion, dignity,
courage, splendor, and artistic skill,
Truth, valor, honesty, modesty,
and all such qualities you will,
Finding no shelter in this sinful age,[6]
seek refuge in him alone,
As all things do, at the eon's end,[7]
in the world's Source, the Primeval Person! (3)

Further:

Many fair speeches of fine folk,
though of light-hearted prate,
Gain value in him, mine of gems
of fine verse of great weight. (4)

18 **Actress:** In that case, sir, why do you delay?
Put on this truly unprecedented[8] play right away!

19 **Director:** Forgive me!

Here am I, one whose treasure is song,[52]
carried away by reciting our poet's virtues in full . . .

20 **Voice:**[9] (*Back-stage*) Dear Dēvasōmā!

21 **Director:**

. . . Carried away, as this Kapālī, by liquor;
young woman's friend, one whose treasure is a skull![10] (5)

(*They both exit*)

The Play Proper is now launched

(*Tataḥ praviśati sa-parigrahaḥ kapālī*)
then enters with consort Kapālī

22 **Kapālī:** (*Kṣībatāṁ rūpayitvā*) ***Priyē dēvasōmē! Satyam-ēvaitat! Tapasā kāma-rūpatā prāpyata iti.***
staggering acting dear Dēvasōmā true indeed-it tapas-by desired form assumed thus

Yat tvayā parama-vratasya vidhi-vad-anuṣṭhānēnānya ēva rūpātiśayaḥ kṣanāt- pratipannaḥ.
for you-by greatest vow-of rules with devoting-to-by different such form excellent immediately assumed-is

Tava hi:
your case

Udbhinna-śramavāri-bindu-vadanaṁ sa-bhrū- latā vibhramaṁ
springing perspiration beaded face with brow tendril graceful-movement

khēlaṁ yātam- akāraṇāni hasitāny-avyakta-varṇā giraḥ **|**
wanton movements causeless smiles incoherent-syllabled speech

Rāgākrāntam-adhīra-tāram-alasāpaṅgaṁ yugaṁ nētrayōr
red-suffused unsteady pupil languid-glance pair eyes-of

aṁsōpānta-vilambinaś-ca vigalan-mālā guṇā mūrdhajāḥ **||6||**
shoulder-end hanging & untied garland strung tresses

Bhagavan! Mattām- iva . . . mattām- iva māṁ bhaṇasi!

23 **Dēvasōmā:** ***Bha'avaṁ! Mattaṁ vi'a . . . mattaṁ vi'a maṁ bhaṇāsi!***
Bhagavan drunk like drunk like me-of speak-you

24 **Kapālī:** ***Kimāha bhavatī?***
what-say dear

Na khalu kiñcid-bhaṇāmi.

25 **Dēvasōmā:** ***Ṇa khu kiñci bhaṇāmi.***
nothing-at-all saying-am-I

26 **Kapālī:** ***Kinnu-khalu! Mattôsmi?***
what indeed drunk-am-I

Bhagavan! Paribhramati paribhramati pṛthivī! Puraḥ patāmīva! Avalambasvēdānīṁ mām!

27 **Dēvasōmā:** ***Bha'avaṁ! Paribbhama'i paribbhama'i puhuvī! Purō vadāmi vi'a! Avaḷamba'dāṇiṁ maṁ!***
Bhagavan revolving revolving earth front falling like support now me

28 **Kapālī:** ***Priyē! Tathāstu.*** (*Avalambamānaḥ patanaṁ rūpayitvā*) ***Priyē sōmadēvē! Kiṁ tvaṁ kupitāsi***
dear so-be-it supporting falling acting-out dear Sōmadēvā why you angry-are

yad-avalambitum-upasarpatō mē dūrībhavasi?
for support-to approaching my away-keep-you

Ahō- nu-khalv-āgata- kōpā sōmadēvā yā tvayā śīrṣēna praāṇamyānunīyamānāpi dūrībhavati.

29 **Dēvasōmā:** ***Ahō-ṇu-khu ā'ada-kōvā sōmadēvā jā tu'ē sīsēṇa paṇāmi'a aṇuṇī'amāṇā'vi dūrīhō'i.***
oh indeed become angry Sōmadēvā who you-by head-by bowing-begging-though away-keeps-she

30 **Kapālī:** ***Nanu tvam-ēvāsi sōmadēvā?*** (*Dhyātvā*) ***Na-hi dēvasōmā!***
indeed you only-are Sōmadēvā thinking no indeed Dēvasōmā

Bhagavan! Nanu tathā vallabhā sōmadēvā nārhati mama nāmakēnābhidhātum!

31 **Dēvasōmā:** ***Bha'avaṁ! Ṇaṁ tahā vaḷḷahā sōmadēvā ṇārhadi mama ṇāmakēṇābhidhāduṁ!***
Bhagavan indeed so beloved Sōmadēvā not-able my name-by-address

32 **Kapālī:** ***Bhavati! Sulabha-pada-skhalitō mē madōyaṁ tavātrāparāddhaḥ!***
dear easily word slipping my drunkenness-this your here-offender

(*Then the Kapālī enters with his woman, Dēvasōmā*)

22 **Kapālī:** (*Visibly drunk*) Dear Dēvasōmā, it's really true! By tapas, one can assume any form one desires. For, you in an instant have assumed a wonderful new form by devoting yourself to the greatest of vows.[11] Look at you!

Your face spangled with beads of perspiration,
eyebrow-tendrils in graceful agitation,
Wanton movements, causeless smiles
speech with slurring syllables,
Languid side-long glances, unsteadily focused eyes
with reddish tinge suffused,
Hair falling over your shoulders,
its garland all unloosed! (6)

23 **Dēvasōmā:** Bhagavan, as though drunk . . . as though drunk, you speak of me!

24 **Kapālī:** What did you say, dear?

25 **Dēvasōmā:** I'm not saying anything.

26 **Kapālī:** What! Am *I* drunk?

27 **Dēvasōmā:** Bhagavan, the earth is going round and round! I feel I'm falling! Hold me now!

28 **Kapālī:** All right, dear. (*He tries to support her, but falls down himself*) Dear Sōmadēvā, you move away when I try to hold you up. Are you angry?

29 **Dēvasōmā:** Yes, indeed, Sōmadēvā is angry! Even though you bow your head begging her to come, she stays away!

30 **Kapālī:** Aren't you Sōmadēvā? (*Thinking*) No! Dēvasōmā!

31 **Dēvasōmā:** Bhagavan, you're so infatuated with Sōmadēvā that you can't even call me by my name!

32 **Kapālī:** Dearest, a slip of the tongue! My drunkenness is the real offender!

Diṣṭyā na tvam!
33 **Dēvasōmā:** ***Diṭṭhi'ā ṇa tuvaṁ!***
fortunately not you

34 **Kapālī:** ***Kathaṁ madya-dōṣō mām-ēvaṁ saṅkrāmāyati! Bhavatu! Bhavatu! Adya-prabhṛti***
how liquor- vice me this-way infects all-right all-right now from

madya-niṣēvaṇān-nivṛttôsmi!
liquor drinking abstain-I

Bhagavan! Mā! Mā mama kāraṇād- vrata- bhaṅgēna tapaḥ khaṇḍayitum!
35 **Dēvasōmā:** ***Bha'avaṁ! Mā! Mā mama kāraṇādō vada-bhaṅgēṇa tavō khaṇḍēduṁ!*** (*Pādayōḥ patati*)
Bhagavan don't don't me because-of vow break-by tapas interrupted-be feet-at falling

36 **Kapālī:** (*Sa-harṣam-utthāpy-āliṅgya*) ***Dhṛṣṇa! Dhṛṣṇa! Namaḥ śivāya! Priyē!***
with joy raising & embracing bravo bravo glory Shiva-to dear

Pēyā surā priyatamā-mukham-īkṣitavyaṁ
drunk-be liquor belovèd's face gazed-at

grāhyaḥ svabhāva-lalitō vikṛtaś-ca vēṣaḥ I
worn-(with) natural ease unusual & dress

Yēnēdam- īdṛśam-adṛśyata mōkṣa- vartma
whom-by-this this-way conceived salvation path-to

dīrghāyur- astu bhagavān sa pināka-pāṇiḥ II7II
long-lived-one let-be lord that pināka- handed-(one)

Bhagavan! Nanu tathā bhaṇitavyam! Arhantō mōkṣa- mārgam- anyathā varṇayanti.
37 **Dēvasōmā:** ***Bha'avaṁ! Ṇaṁ tahā bhaṇidavvaṁ! Aghantō mōkkha-maggaṁ aṇṇahā vaṇṇa'anti.***
Bhagavan not thus spoken-out-be arhats salvation path diff'ly describe

38 **Kapālī:** ***Bhadrē! Tē khalu mithyādṛṣayaḥ! Kutaḥ:***
dear they indeed heretics-are for

Kāryasya niḥsaṁśayam-ātma-hētōḥ
effect's undoubtedly own cause's

sa- rūpatāṁ hētubhir abhyupētya I
same form reasoning-by established-having

Duḥkhasya kāryaṁ sukham-āmanantaḥ
pain's form happiness calling-(they)

svēnaiva vākyēna hatā varākāḥ II8II
their-own-by doctrine crushed-are wretches

Śāntaṁ śāntaṁ pāpam!
39 **Dēvasōmā:** ***Santaṁ santaṁ pāvaṁ!***
forbid forbid sin

40 **Kapālī:** ***Śāntaṁ śāntaṁ pāpam! Na khalu tē pāpā ākṣēpa- mukhēnāpy- abhidhātum- arhanti yē***
forbid forbid sin not indeed those sinners reproach by-way-of-even mentioned-to-be deserve who

brahmacarya-kēśa-nirlōṭana-mala-dhāraṇa-bhōjana-vēlā-niyama-malina-paṭa-paridhānādibhiḥ prāṇiṇaḥ
celibacy hair plucking dirty being food time restrict. dirty dress putting-on-etc. creatures-of

pariklēśayanti. Tad-idānīṁ kutīrtha-saṅkīrtanōpahatāṁ jihvāṁ surayā prakṣālayitum-icchāmi!
torture-they thus now heretics glorifying- polluted tongue liquor-with wash-to want-I

33 **Dēvasōmā:** Fortunately, not you!

34 **Kapālī:** How this evil, seductive liquor overcomes me!
All right! All right! From this moment I stop drinking!

35 **Dēvasōmā:** Bhagavan, don't! Because of me, don't interrupt your tapas by breaking your vow![12] (*She falls at his feet*)[13]

36 **Kapālī:** (*Overjoyed, he raises her up and embraces her*) Bravo! Bravo! *Namaḥ Śivāya!* Glory be to Śiva! Dearest:

May the trident-armed[14] Śiva forever reign!
who this way of salvation did thus ordain:
Drink liquor, beloved's face admire,
unselfconsciously wear outlandish attire![15] (7)

37 **Dēvasōmā:** Bhagavan, don't speak out like that! There are worthy saints here who describe the way to salvation differently.[16]

38 **Kapālī:** Dear, they are heretics! For:

Having established by logical reason
that cause and effect are in form the same,
Those wretches are crushed by the treason
of their doctrine that happiness is caused by pain! (8)

39 **Dēvasōmā:** Forbid! Forbid such sin!

40 **Kapālī:** Forbid! Forbid such sin! Those wicked wretches don't deserve to be spoken of even in reproach, for they torture the life out of creatures by prescribing celibacy, plucking out the hair, going unwashed, restricting the time of eating, wearing filthy robes, and so on! There, now! I need liquor to wash my tongue defiled by the glorification of heretics!

Tēna hy-anyam- idānīṁ surāpaṇaṁ gacchāvaḥ.
41 **Dēvasōmā:** ***Tēṇa hi aṇṇaṁ 'dāṇiṁ surāpaṇaṁ gacchāmō.***
then – another now liquor-shop go-let-us

42 **Kapālī:** ***Priyē! Tathāstu.*** (*Ubhau parikrāmataḥ*)
dear all-right both go-around

43 **Kapālī:** ***Ahō-nu-khalu vimāna- śikhara- viśrānta-ghana rasita-sandigdha- mṛdaṅga- śabdasya***
aha indeed sanctum's pinnacle-on resting thunder-clouds din-confused mṛidaṅgam sound-of

madhu-samaya-nirmāṇa-mātṛkāyamāṇa-mālyāpaṇasya kusuma-śara- vijaya-ghōṣaṇāyamāna-
spring season creation-of source garland-shops' Flower-arrowed-one triumph proclaiming

vara- yuvati- kāñcī-ravasya kāñcīpurasya parā vibhūtiḥ! Api-ca:
excellent young-ladies' girdle sound-of Kāñchīpuram-of great prosperity moreover

Anatiśayam-anantaṁ saukyam-apratyanīkaṁ
unsurpassed unending bliss unparalleled
samadhigata- satatvā mēnirē yan-munīndrāḥ ।
attained-having Truth knew which sages-great
Tad- iha nir- avaśēṣaṁ dṛṣṭam-ētat-tu citraṁ
that here without remainder seen-is this indeed amazing
yad-uta karaṇa-bhōgyaṁ kāma- bhōgātmakaṁ ca ॥9॥
for senses enjoyed-thru passionate-souled &

Bhagavan! Bhagavatī vāruṇīvānavagīta- madhurā kāñcī!
44 **Dēvasōmā:** ***Bha'avaṁ! Bha'avadī vāruṇī vi'a aṇavagī'a mahurā kañcī!***
Bhagavan Goddess Liquor-like irreproachable sweetness Kāñcī

45 **Kapālī:** ***Priyē! Paśya paśya! Ēṣa surāpaṇō yajña- vāṭa-vibhūtim-anukarōti! Atra hi dhvaja-sthambhō yūpaḥ,***
dear look look this liquor-shop sacrifice hall's glory resembles here ! sign- post sacr.

surā sōmaḥ, śauṇḍā ṛtvijaḥ, caṣakāś-camasāḥ, śūlya-māṁsa-prabhṛtaya upadaṁśā havir- viśēṣāḥ, matta-
liquor sōma drunks priests jugs chalice roasted meat etc. savories oblations special drunken

vacanāni yajūṁsi, gītāni sāmāni, udaṅkāḥ sruvāḥ, tarṣôgniḥ, surāpaṇādhi-patir-yajamānaḥ!
talk Yajur-mantras singing Sāma-hymns ladle ladle thirst fire liquor-shop owner sacr.-patron

Āvayōr- apy- atra bhikṣā rudra bhāgō bhaviṣyati!
46 **Dēvasōmā:** ***Ahmā'aṁ 'pi ēttha bhikkhā ruddha bhā'ō bhavissadi!***
our & here alms Rudra's portion will -be

47 **Kapālī:** ***Ahō darśanīyāni prahata-mardala-karaṇānugatāni vividhāṅgahāra- vacana- bhrū-vikārāṇi***
oh beautiful beat drum rhythm-following varied-gesticulations utterances brow movements

ucchritaika-hastāvalambitōttarīyāṇi vigalita-vasana-pratisamādhāna-kṣaṇa-viṣamita-layāni
raised one hand-holding-upper-cloth loosened garment straighten moment losing rhythm

vyākulita-kaṇṭha-guṇāni matta-vilāsa-nṛttāni!
disarranged necklaces drunk sport dance

Aho! Rasikaḥ khalv- ācāryaḥ!
48 **Dēvasōmā:** ***Ahō! Rasi'ō khu ā'ayyō!***
ah connoisseur indeed master

41 **Dēvasōmā:** Then let us go to another tavern now!

42 **Kapālī:** All right, dear. (*They walk around*)

43 **Kapālī:** Ah, the sounds of mṛidaṅgam drums getting confused with the rumbling of thunder-clouds resting on temple-tower pinnacles – flower-garland shops looking like the very source of the creation of the spring season – and tinkling girdles of exquisite young ladies proclaiming the triumph of the Flower-arrowed God – oh, the great glory of Kāñchīpuram! Further:

> That unsurpassed, unending, unparalleled bliss,
> which great sages through vision of Truth attained,
> Is found here in totality – but amazing thing this:
> by passionate souls, through the senses it's gained![17] (9)

44 **Dēvasōmā:** Bhagavan, Kāñchī has the irreproachable, charming sweetness of the Goddess Liquor!

45 **Kapālī:** Look! Look, dear! This tavern resembles a sacrificial hall in all its splendor! The signpost here is the sacrificial post; liquor, the Sōma juice; those who are drinking are the priests; jugs, the chalice; roasted meat and such, the special savoried oblations; drunken babble, the Yajur-mantras; singing, the Sāma hymns; the ladle for the liquor, the sacrificial ladle; thirst, the fire; and the owner of the tavern is the patron of the sacrifice!

46 **Dēvasōmā:** And our alms is the portion of the sacrifice set apart for Rudra.

47 **Kapālī:** Oh, how beautiful the dance of drunken revelry! – following the rhythm of the drum-beat with all kinds of gesticulations, utterances, and twitchings of the eyebrow, now raising one hand to straighten the upper cloth, throwing the necklace into disorder, then losing the rhythm the moment the lower garment has to be pulled up!

48 **Dēvasōmā:** Ah, the Master is a connoisseur!

49 **Kapālī:** ***Ēṣā bhagavatī vāruṇī caṣakēṣv-āvarjitā pratyādēśō maṇḍanānāṁ, anunayaḥ praṇaya-***
this Goddess Liquor bowl-in poured removal ornaments' reconciliation love-

kupitānāṁ, parākramō yauvanasya, jīvitaṁ vibhramāṇām! kiṁ bahunā!
quarrelers' boldness youth's life flirtations' why more

Mithyā trilōcana-vilōcana-pāvakēna
a lie 3-eyed(one) eye fire-by

***bhasmīkṛtāṁ madana-mūrtim-udāharanti* |**
ash-done-to Madana form say-they

Snēhātmikā tad-abhitāpa-vaśād vilīnā
oil-souled that heat by melted

***sēyaṁ priyē madayati prasabhaṁ manāṁsi* ||10||**
(it's this) dear intoxicates strongly minds

Bhagavan! Yujyata ētat. Na- hi lōkōpakāra- niratō lōkanāthō lōkaṁ viṇāśayati.
50 **Dēvasōmā:** ***Bha'avaṁ! Jujja'i ēdaṁ. Ṇa-hi ḷō'ōva'āra- ṇiradō ḷō'aṇāhō ḷō'aṁ viṇāsēdi.***
Bhagavan likely it not ! world-good bent-on world-lord world destroy

(*Ubhau kapōla-paṭahaṁ kurutaḥ*)
both cheek- patting do-(they)

51 **Kapālī:** ***Bhavati! Bhikṣāṁ dēhi.***
lady alms give

Bhagavan! Ēṣā bhikṣā. Pratigṛhṇātu bhagavān.
52 (*Nēpathyē*) ***Bha'avaṁ! Ēsā bhikkhā. Padigaṇhadu bha'avaṁ.***
back-stage Bhagavan here alms receive Bhagavan

53 **Kapālī:** ***Ēṣa pratigṛhṇāmi. Priyē! Kva mē kapālam?***
it accept-I dear where my skull-bowl

Aham-api na paśyāmi.
54 **Dēvasōmā:** ***Ahaṁ 'vi ṇa pēkkhāmi.***
I also don't see

55 **Kapālī:** (*Dhyātvā*) ***Ā tasminn-ēva surāpaṇē vismṛtam-iti tarkayāmi. Bhavatu pratinivṛtya drakṣyāvaḥ.***
thinking ah that only liquor-shop-in forgotten thus deduce-I all-right returning look-we

Bhagavan! Adharmaḥ khalv-ēṣa ādharōpanītāyā bhikṣāyā apratigrahaḥ. Kim-idānīṁ kurvaḥ?
56 **Dēvasōmā:** ***Bha'avaṁ! Adhammō khu ēsō ādarōvaṇīdā'ē bhikkhā'ē appaḍiggahō. Kiṁ 'dāṇiṁ kuramha?***
Bhagavan sin indeed this respect-given-with alms-of non-acceptance what now do-we

57 **Kapālī:** ***Āpaddharmaṁ pramāṇī kṛtya gō-śṛṅgēṇa pratigṛhyatām.***
calamity-rule authority adopting cow-horn-in accepted-let-it-be

Bhagavan! Tathā.
58 **Dēvasōmā:** ***Bha'avaṁ! Taha.***
Bhagavan all-right

(*Pratigṛhṇāti*)
accepts-she

(*Ubhau parikramyāvalōkayataḥ*)
both go-around-looking

49 **Kapālī:** Pour this Goddess Liquor into a cup and off come the lovely dress and ornaments; reconciled are the quarreling lovers; made bold, the young; and full of life, the flirtations of love! But why go on?

> It's not true that the fiery eye of the Three-eyed one
>   burned to ashes, as they say, the body of Madan!
> It was melted into the liquid of love by that heat
>   and violently enflames our minds, my sweet! (10)

50 **Dēvasōmā:** Bhagavan, that's very likely. The Lord of this world, intent on its welfare, wouldn't destroy it.

(*Both pat their cheeks*)[18]

51 **Kapālī:** Madam, please give us alms.

52 **Voice:** (*Back-stage*) Bhagavan, here is alms. Take it, Bhagavan.

53 **Kapālī:** I will. Dear, where is my skull-bowl?

54 **Dēvasōmā:** I don't see it!

55 **Kapālī:** (*Thinking*) Ah, I must have forgotten it at the other tavern. Well, then, let's go back and look for it.

56 **Dēvasōmā:** Bhagavan, it's a sin not to accept alms given with respect. What do we do now?

57 **Kapālī:** Dear, in times of calamity, one follows the law of contingency. Accept it in the cow's horn.

58 **Dēvasōmā:** All right, Bhagavan.

(*She receives the liquor alms*)

(*Both walk around searching*)

59 **Kapālī:** ***Katham-ihāpi na dṛśyatē!***
how here-also not seen

(*Viṣādaṁ rūpayitvā*)
despair acting-out

Bhō bhō māhēśvarāḥ! Māhēśvarāḥ! Asmadīyaṁ bhikṣā-bhājanam-iha bhavadbhiḥ kiṁ dṛṣṭan?
O O Māhēshvaras Māhēshvaras our (my) alms bowl here you-by ? seen-been

Kim-āhur-bhavantaḥ? – "Na khalu vayaṁ paśyāma" iti? Hā! Hatôsmi! Bhraṣṭaṁ mē tapaḥ!
what say- you not indeed we seen-have thus ah dead-am-I ruined my tapas

Kēnāham-idānīṁ kapālī bhaviṣyāmi? Bhōḥ kaṣṭam!
how-I now Kapālī be-can-I oh woe

Yēna mama pāna-bhōjana-
which-by my drink food

śayanēṣu nitāntam-upakṛtaṁ śucinā |
sleep-in so-greatly helped pure & white

Tasyādya māṁ viyōgaḥ
its now me-from separation

san- mitrasyēva pīḍayati ||11||
good friend's-like tortures

(*Patitaḥ śiras-tāḍanaṁ rūpayitvā*) ***Bhavatu! Asti lakṣaṇa-mātram! Na muktôsmi kapālī-saṁjñāyāḥ!***
fallen head beating acting-out all-right exists token still not strippped-I Kapālī title-of

(*Uttiṣṭhati*)
gets-up-he

Bhagavan! Kēna khalu gṛhītaṁ kapālam?
60 **Dēvasōmā:** ***Bha'avaṁ! Kēṇã khu gahīdaṁ kavāḷaṁ?***
Bhagavan whom-by indeed taken skull-bowl

61 **Kapālī:** ***Priyē! Tarkayāmi śūlya-māṁsa-garbhatvāc- chunā vā śākya- bhikṣuṇā vēti.***
dear deduce-I roast meat containing-due-to dog-by or Buddhist monk-by or-thus

Tēna hy- anvēṣaṇa-nimittaṁ sarvaṁ kāñcīpuraṁ paribhramāvaḥ.
62 **Dēvasōmā:** ***Tēṇa hi aṇṇēsaṇa-ṇimittaṁ savvaṁ kañcī'uraṁ paribbhamāmō.***
then indeed searching for-sake-of whole-of Kāñchīpuram go-about-let-us

63 **Kapālī:** ***Priyē! Tathā.***
dear all-right

(*Ubhau parikrāmataḥ*)
both go-around

(*Tataḥ praviśati śākya-bhikṣuḥ pātra-hastaḥ*)
then enters Buddhist monk bowl in-hand

59 **Kapālī:** What! It's not to be seen here either!

(*In despair*)

O, O Māhēshvaras! Māhēshvaras![19] Have you seen my begging bowl? What do you say? You say you haven't seen it? Ah! I'm finished! My tapas is ruined! How can I be a Kapālī, now, without my token? Oh, woe!

So pure and white,
  Such a help with drink, food, sleep!
Like a good friend,
  Its separation from me now is torture deep! (11)

(*He falls down and beats his head*) Wait! The token is still intact![20] I haven't lost the title of 'Kapālī'!

(*He gets up*)

60 **Dēvasōmā:** Bhagavan, who could have taken the skull-bowl?

61 **Kapālī:** Dear, I figure either a dog or a Buddhist monk, since it contained roasted meat.

62 **Dēvasōmā:** Then let's go all around Kāñchīpuram and look for it.

63 **Kapālī:** All right, dear.

(*Both walk around*)

(*Then the Buddhist Monk enters with a bowl in hand, under his robes*)

Ahō upāsakasya dhanadāsa-śrēṣṭhinaḥ sarvā-vāsa- mahā-dāna- mahimā
64 **Śākyabhikṣuḥ:** (*Gandham-āghrāya*) ***Ahō uvāsa'assa dhaṇadāsa-sēṭṭhiṇō savvā-vāsa- mahā-dāṇa mahimāṇō***
aroma inhaling ah lay-brother's Dhanadāsa-merchant's all houses great bounty greatest

yāsmin- mayābhimata- varṇa- gandha-rasō matsya- māṁsa- prakāra- bahulôyaṁ piṇḍa-pātaḥ samāsāditaḥ!
jahiṁ ma'ē abhimada-vaṇṇa-gandha-rasō maccha-maṁsa-ppa'āra-bahuḷō a'aṁ piṇḍa-vādō samāsādidō!
whom-from me-by pleasant color aroma flavor fish meat variety rich this alms- meal obtained

Yāvad-idānīṁ rāja-vihāram- ēva gacchāmi. Bhōḥ! Parama- kāruṇikēna
Jāva 'dānīṁ rā'a-vihāraṁ ēvva gacchāmi. (*Parikramya ātmagatam*) ***Bhō! Parama-karuṇi'ēṇa***
will now Royal Monastery-to only go-I going-round himself-to oh most compassionate-by

bhagavatā tathāgatēna prāsādēṣu vāsaḥ, su- vihita- śayyēṣu paryaṅkēṣu śayanaṁ, pūrvāhṇē bhōjanaṁ,
bha'avadā tahāga'ēṇa pāsādēsu vāsō, su- vihi'a- sayyēsu pajjaṅkēsu sa'aṇaṁ, puvvaṇhē bhō'aṇaṁ,
revered-by Enlight.-One-by mansions-in living well-made bedding-on beds-on sleeping forenoon-in food

aparāhṇē su-rasāni pānakāni, pañca- su-gandhōpahitaṁ tāmbūlaṁ, ślakṣṇa-vasana- paridhānam-ity- ētair-
avaraṇhē su-rasāṇi pāṇa'āṇi, pañca- su-gandhōvahi'aṁ tambōḷḷaṁ, saṇha- vasaṇa-paridhāṇaṁ 'ti ēdēhi
afternoon-in savory drinks five fine flavors-with tāmbūla soft dress wearing thus these-by

upadēśair- bhikṣu- saṅghasyānugrahaṁ kurvatā kin-nu-khalu strī parigrahaḥ surā- pāna- vidhānaṁ
uvadēsēhi bhikkhu-saṅghassa aṇuggahaṁ karantēṇa kiṇ-ṇu-khu itthi'ā pariggahō surā- vāṇa- vihāṇaṁ
ordaining-by monk saṅgha's favor doing-by why indeed women-permitting liquor drinking rule

ca na dṛṣṭam? Athavā kathaṁ sarvajña ētan- nā paśyati? Avaśyam-ētair- duṣṭa- buddha- sthavirair-
ca ṇa diṭṭhaṁ? Ahava kahaṁ savvañjō ēdaṁ ṇa pēkkhadi? Avassaṁ ēdēhi duṭṭha- buddha- tthavirēhi
& not found or how Omnisc.-One this not see surely those-by wicked Buddhist-elders-by

nirutsāhair- asmākaṁ taruṇa- janānāṁ matsarēṇa piṭaka- pustakēṣu strī- surā- pāna-vidhānāni
ṇirucchā'ēhi ahmāṇaṁ taruṇa-jaṇāṇāṁ maccharēṇa piḍa'a-puttha'ēsu itthi'ā- surā- vāṇa-vihāṇāṇi
impotents-by us young fellows jealousy-by Piṭaka books-in women liquor drink rules

parāmṛṣṭānīti tarkayāmi! Kutra- nu-khalv- a-vinaṣṭa- mūla- pāṭhaṁ samāsādayēyam? Tatas-sampūrṇaṁ
paḷāmiṭṭhāṇi'tti takkēmi! Kahiṁ-ṇu-khu a-viṇaṭṭha- mūḷa- pāṭhaṁ samāsāda'ē'aṁ? Tadō saṁpuṇṇaṁ
obliterated-thus deduce-I where indeed un-expurgated original text recover-can-I then complete

buddha- vacanaṁ lōkē prakāśayan saṅghōpakāraṁ kariṣyāmi.
buddha-va'aṇaṁ ḷō'ē pa'āsa'antō saṅghōva'āraṁ karissaṁhi.
Buddha teaching world-in spreading Saṅgha-good do-I

(*Parikrāmati*)
goes-around-he

Bhagavan! Paśya paśya! Ēṣa rakta- paṭôsmin viśvasta- puruṣa-sampātē rāja- mārgē
65 **Dēvasōmā:** ***Bha'avaṁ! Pēkkha pēkkha! Ēsō ratta-paḍō imassiṁ vissattha purisa-sampādē rā'a maggē***
Bhagavan look look this red robe this-in carefree people crowd-in Royal Avenue-in

saṅkucita- sarvāṅga ubhaya- pakṣa- sañcārita- dṛṣṭiḥ śaṅkita- pada vikṣēpas- tvaritaṁ gacchati!
saṅku'ēda-savvaṅgō ubhaya-pakkha-sañcārida-diṭṭhī saṅkida-pada vikkhēvō turi'aṁ gaccha'i!
shriveled all-limbs both sides casting glances anxious gait quickly goes-he

66 **Kapālī:** ***Priyē! Ēvam-ētat! Apicāsya hastē cīvarāntaḥ-pracchāditaṁ kim-apy- astīva!***
dear so it (is) moreover-his hand-in robe-inside hidden something is-like

Bhagavan! Tēna hi avalambyāsādya jānīvaḥ!
67 **Dēvasōmā:** ***Bha'avaṁ! Tēṇa hi ōḷambi'a āsādi'a jāṇimō!***
Bhagavan then indeed catching pursuing find-out

64 **Monk:** (*Inhaling*) Ah, the great munificence of our lay-brother, merchant Dhanadāsa surpasses that of all other houses, for I have here as alms from him a meal with a variety of different preparations of fish and meat – what a mixture of pleasant colors, smells and tastes! I must get back, now, to the Royal Monastery.

(*He goes around, talking to himself*)

Oh, when the most compassionate and holy Enlightened One has ordained for the Brotherhood such favors as living in palatial residences, sleeping on couches provided with comfortable bedding, having food in the morning, tasty drinks in the afternoon, five-flavored tāmbūla,[21] the wearing of fine robes, and so on, why aren't rules to be found permitting women and liquor? How is it that the Omniscient One overlooked these? I really think those wretched, impotent elders, jealous of us young fellows, have blotted out, in the Piṭaka books, the rules regarding women and liquor! Where can I get the unexpurgated, original texts? Then I'll help the Brotherhood by spreading throughout the world the complete teaching of the Buddha!

(*He walks around*)

65 **Dēvasōmā:** Bhagavan, look! Look at that fellow in red robes, all hunched up, glancing this side and that, hurrying along in such an apprehensive manner among the carefree crowd of people in the Royal Avenue!

66 **Kapālī:** You're right, dear! And, furthermore, there seems to be something in his hand, hidden under his robe!

67 **Dēvasōmā:** Bhagavan, let's stop him and find out!

68 **Kapālī:** ***Bhavati! Tathā.*** (Upagamya) ***Bhō bhikṣō! Tiṣṭha!***
dear all-right approaching O monk stop

Kō- nu-khalu mām-ēvaṁ bhaṇati? Ayi ayam-Ēkāmra- vāsī duṣṭa- Kāpālikaḥ!
69 **Śākyabhikṣuḥ:** ***Kō- ṇu- khu maṁ ēvaṁ bhaṇādi?*** (*Nivṛtyāvalōkya*) ***A'i ayaṁ-Ē'aṁvva-vāsī duṭṭha- Kavāḷi'ō!***
who indeed me thus calls turning & looking hey this Ēkāmra liv.wretched Kāpālika

Kō-nu-khalu mām-ēvaṁ bhaṇati? Bhavatu asya surā- vibhramasya lakṣyaṁ na bhavāmi.
Kō-ṇu-khu maṁ ēvaṁ bhaṇādi? Bhōdu imassa surā- vibbhamassa ḷakkhaṁ ṇa hōmi.
who indeed me thus calls all-right his liquor antics' target not be-I'll

(*Satvaraṁ gacchati*)
quickly goes-he

70 **Kapālī:** ***Priyē! Hanta labdhaṁ kapālam! Asya hi mad-darśana-janita-bhayāt tvaraiva caurya-***
dear oh got skull-bowl his indeed me seeing born fear-from hurry-itself theft

sākṣitvaṁ pratipannā! (*Drutam-upagamyāgratō ruṇaddhi*) ***Āḥ dhūrtta! Kvēdānīṁ gamiṣyasi?***
evidence clear-is quickly moving-in-front blocks ha wretch where-now go-you

Kāpālikōpāsaka! Mā maivam! Kim-ētat? Ahō! Lalita- rūpā upāsikā!
71 **Śākyabhikṣuḥ:** ***Kavāḷi'ā usa! Mā mā ēvaṁ! Kiṁ ēdaṁ?*** (*Ātmagatam*) ***Ahō! Ḷaḷi'a- rūvā uvāsi'ā!***
Kāpālika-lay-bro. not not this what this himself-to oho beauty- shape lay-sister

72 **Kapālī:** ***Bhō bhikṣō! Darśaya tāvat! Yāvad-ētat tē pāṇau cīvarāntaḥ pracchāditaṁ draṣṭum-icchāmi!***
O monk show it because this your hand-in robe-inside hidden see want-I

Kim- atra prēkṣitavyam? Bhikṣā- bhājanaṁ khālv-ētat.
73 **Śākyabhikṣuḥ:** ***Kiṁ ēttha pēkkhidavvaṁ? Bhikkhā-bhā'aṇaṁ khu ēdaṁ.***
what here seen-to-be-is alms- bowl indeed this

74 **Kapālī:** ***Ata ēva draṣṭum-icchāmi!***
that indeed see want-I

Āḥ upāsaka! Mā maivam! Pracchannaṁ khalv- ētan- nētavyam.
75 **Śākyabhikṣuḥ:** ***Ā usa! Mā mā ēvaṁ! Pacchaṇṇaṁ khu ēdaṁ ṇēdavvaṁ.***
ah lay-bro. not not this concealed indeed this carried-(should-be)

76 **Kapālī:** ***Nūnam-ēvam-ādi-pracchādana-nimittaṁ bahu-cīvara- dhāraṇaṁ buddhēnōpadiṣṭam!***
of-course this- such concealing purpose-for much clothing wearing Buddha-by prescribed-is

Satyam- ētat!
77 **Śākyabhikṣuḥ:** ***Saccaṁ ēdaṁ!***
truth that

78 **Kapālī:** ***Idaṁ tat saṁvṛta-satyam! Paramārtha-satyaṁ śrōtum-icchāmi!***
this that concealed truth revealed truth hear want-I

Bhavatv-ētāvān parihāsaḥ! Ati-krāmati bhikṣā- vēlā. Sādhayāmy-aham.
79 **Śākyabhikṣuḥ:** ***Bhōdu ētta'ō parihāsō! Adi-kkamadi bhikkhā-vēḷā. Sāhēmi a'aṁ.*** (*Pratiṣṭhatē*)
let-be thus-far jokes away-passing begging time go I starts-he

80 **Kapālī:** ***Āḥ! Dhūrtta! Kva gamiṣyasi? Dīyatām mē kapālam!*** (*Cīvarāntam-ālambatē*)
ha rogue where go-you given-let-be my skull-bowl robe-edge seizes-he

Namō buddhāya!
81 **Śākyabhikṣuḥ:** ***Ṇamō buddhā'a!***
glory Buddha-to

68 **Kapālī:** Right, dear! (*Approaching*) Ho! Monk, stop!

69 **Monk:** Who's calling me like that?

(*He turns and looks*)

Hey! It's that wretched Kāpālika who lives in Ēkāmra! Well, I won't become the target of his drunken antics!

(*He hurries away*)

70 **Kapālī:** Dear, come on! I've got my skull-bowl! As soon as he saw me, he's afraid and in a hurry. It's sure evidence of the theft! (*Going quickly in front, he blocks the Monk*) Ha! Wretch! Where will you go now!

71 **Monk:** Brother Kāpālika, don't! Don't! . . . What is this? (*To himself*) Oho! What a beautiful body this lay-sister has!

72 **Kapālī:** O Monk, show it! I want to see what's in your hand, hidden under your robe!

73 **Monk:** What is there to see? It's only a begging bowl.

74 **Kapālī:** That's just what I want to see!

75 **Monk:** O Brother, don't! Don't! It must be carried concealed.

76 **Kapālī:** Yes, of course! It's for the purpose of concealing things like this that the Buddha has prescribed wearing so much clothing!

77 **Monk:** That's true.

78 **Kapālī:** That's the 'Concealed Truth'! I want to hear the 'Revealed Truth'![22]

79 **Monk:** Enough of these jokes! The time for begging is almost over. I must be going. (*He starts*)

80 **Kapālī:** Ha! Rogue! Where do you think your're going? Give me my skull-bowl! (*He grabs an end of the Monk's robe*)

81 **Monk:** Glory be to the Buddha!

82 **Kapālī:** ***Namaḥ kharapaṭāyēti vaktavyaṁ yēna cōra-śāstraṁ pranītam! Athavā kharapaṭād-apy-***
glory Kharapaṭa-to said-should-be whom-by theft-science taught-was or-maybe Kharapaṭa-to even

asmin-adhikārē buddha ēvādhikaḥ! Kutaḥ:
this respect-in Buddha himself superior for

***Vēdāntēbhyō gṛhītvārthān yō mahābhāratād-api* |**
Vēdāntas-from taking ideas who Mahābhārata-from &

***Viprāṇāṁ miṣatām-ēva kṛtavān kōśa- sañcayam* ||12||**
Brahmins blink-(as) even compiled precepts collection

Śāntaṁ pāpam! Śāntaṁ pāpam!
83 **Śākyabhikṣuḥ:** ***Santaṁ pāpaṁ! Santaṁ pāpaṁ!***
forgive sin forgive sin

84 **Kapālī:** ***Ēvaṁ su-vṛttasya tapasvinaḥ katham-iva pāpaṁ na śāmyati?***
this-way well-disciplined ascetic how indeed sin not forgiven

Bhagavan! Pariśrānta iva lakṣyasē. Naitat sukhōpāya- sulabhaṁ kapālam.
85 **Dēvasōmā:** ***Bha'avaṁ! Parissantō vi'a ḷakkhī'asi. Ṇa ēdaṁ suhōvā'a- suḷahaṁ kavāḷaṁ.***
Bhagavan tired as-tho' look-you no that easy-way to-get skull-bowl

Tad- ētēna gō- śṛṅgēṇa surāṁ pītvā jāta-balō bhūtvânēna saha vivādaṁ kuru.
Tā ēdiṇā gō-siṅgēṇā suraṁ pibi'a jāda-baḷō bhavi'a imiṇā saha vivādaṁ karēhi.
thus this-by cow-horn-by liquor drinking born strength being this with quarrel do

86 **Kapālī:** ***Tathāstu.*** (*Dēvasōmā kapālinē surāṁ prayacchati*)
all-right Dēvasōmā Kapālī-to liquor gives-she

87 **Kapālī:** (*Pitvā*) ***Priyē! Tvayāpi śramāpanōdaḥ karttavyaḥ.***
drinking dear you-by-also fatigue-rid done-should-be

Bhagavan! Tathā.
88 **Dēvasōmā:** ***Bha'avaṁ! Taha.*** (*Pibati*)
Bhagavan all-right drinks-she

89 **Kapālī:** ***Ayam-asmākam-apakārī. Saṁvibhāga-pradhānaḥ sva-siddhāntah. Śēṣam-ācāryāya pradīyatām.***
this-[monk] our ill-does sharing importance our doctrine remainder Āchārya-to given-let-be

Yad bhagavān- ājñāpayati. Gṛhṇātu bhagavān.
90 **Dēvasōmā:** ***Jaṁ bha'avaṁ āṇavēdi. Gahṇadu bha'avaṁ.***
as Bhagavan ordains accept-let Bhagavan

Ahō! Sukhōpanatôbhyudayaḥ! Ētāvān dōṣaḥ – mahājanō drakṣyati.
91 **Śākyabhikṣuḥ:** (*Ātmagatam*) ***Ahō! Suhōvaṇadō abbhuda'ō! Ētta'ō dōsō – mahājaṇō pēkkhissadi.***
himself-to oh easy-got fortune this problem people see

Bhavati! Mā maivam! Na vardhatēsmākam!
(*Prakāśam*) ***Bhōdi! Mā mā ēvaṁ! Ṇa vaḍḍhadi ahmāṇaṁ!*** (*Sṛkvaṇī lēḍhi*)
aloud lady don't don't this not proper us-for corners licks

Dhvaṁsasva! Kutas- tē ētāvanti bhāgadhēyāni?
92 **Dēvasōmā:** ***Dhaṁa! Kudō dē ētti'āṇi bhā'adhē'āṇi?***
damned-be-you where you-to this-much fortune

93 **Kapālī:** ***Priyē! Iyam-asyēcchā-virōdhinī vāg mukha-prasēkēna skhalayati.***
dear this his-desire opposing speech mouth emitting-by drools

82 **Kapālī:** You should say, ‘Glory be to Kharapaṭa’ – who taught the science of theft! Or perhaps the Buddha is even superior to Kharapaṭa in that respect. For:

The Brahmins had merely to blink, and right from under their nose,
He stole, for his pile of precepts, ideas from Mahābhārat’ and Vēdāntic prose! (12)

83 **Monk:** Forgive the sin! Forgive the sin![23]

84 **Kapālī:** Why couldn’t the sin of such a great, well-disciplined ascetic be forgiven?[24]

85 **Dēvasōmā:** Bhagavan, you look as though you are exhausted. There is no easy way to get the skull-bowl. Have a drink of liquor from this cow’s horn so that you’ll have strength to carry on the argument.

86 **Kapālī:** Right. (*Dēvasōmā gives liquor to the Kapālī*)

87 **Kapālī:** (*Drinking*) Dear, you, too, must refresh yourself.

88 **Dēvasōmā:** Bhagavan, I will. (*She drinks*)

89 **Kapālī:** This fellow has offended us. Our doctrine, however, lays emphasis on sharing. Give what’s left to this Āchārya.

90 **Dēvasōmā:** As the Bhagavan ordains. Let the Bhagavan accept it.

91 **Monk:** (*To himself*) Oh! What a stroke of good fortune! But the problem is this – people will see. (*Aloud*) Don’t, lady. Please don’t. It’s not proper for us.

(*He licks the corners of his mouth*)

92 **Dēvasōmā:** Damn you! Where will you ever again get such a great fortune?

93 **Kapālī:** Dear, what he says contradicts what he wants – he’s drooling!

Idānīm-api nāsti tē karuṇā?
94 **Śākyabhikṣuḥ:** ***Idāṇiṁ 'vi ṇatthi dē karuṇā?***
now any haven't you pity

95 **Kapālī:** ***Yady-asti karuṇā kathaṁ vīta- rāgō bhaviṣyāmi?***
if is pity-(in-me) how free-of passion could-be-I

Ēvaṁ vīta- rāgiṇā vīta- rōṣēṇāpi bhavitavyam!
96 **Śākyabhikṣuḥ:** ***Ēvaṁ vīda- rāgiṇā vīda- rōsēṇa 'vi hōdavvaṁ!***
if free-of passion-by free-of anger-by also should-be

97 **Kapālī:** ***Vīta- rōṣō bhaviṣyāmi yadi mē svakaṁ dāsyasi.***
free-of anger will-be-I if my property give-you

Kiṁ tē svakam?
98 **Śākyabhikṣuḥ:** ***Kiṁ dē sa'aṁ?***
what your property

99 **Kapālī:** ***Kapālam!***
skull-bowl

Kathaṁ kapālam?
100 **Śākyabhikṣuḥ:** ***Kahaṁ kavāḷaṁ?***
what bowl

101 **Kapālī:** ***Kathaṁ kapālam- ity-āha! Athavā yuktam-ētat:***
what skull-bowl thus said or-maybe proper this

Dṛṣṭāni vastūni mahī-samudra-
visible things earth ocean
mahīdharādīni mahānti mōhāt **|**
mountains etc. enormous delusion-due-to
Apahnuvānasya sutaḥ kathaṁ tvam-
Concealer's son how you
alpaṁ na nihnōtum-alaṁ kapālam? **||13||**
small not conceal-to adquate skull-bowl

Bhagavan! Kēvalaṁ lālyamānō na dāsyati. Tad-ētasya hastād- ācchidya gacchāvaḥ.
102 **Dēvasōmā:** ***Bha'avaṁ! Kēvaḷaṁ ḷāḷiyamāṇō ṇa da'issadi. Tā ēdassa hatthādō ācchindi'a gacchāmō.***
Bhagavan merely coaxed not give-he'll thus his hand-from grabbing go-we

103 **Kapālī:** ***Priyē! Tathā.*** (*Ācchēttuṁ vyāpriyatē*)
dear all-right grab-to approaches-he

Dhvaṁsasva duṣṭa- kāpālika!
104 **Śākyabhikṣuḥ:** ***Dhaṁsa duṭṭha- kavāḷi'a!*** (*Hastēna nudan pādēna tāḍayati*)
damned-be-you wretched Kāpālika hand-with pushing foot-with kicks-he

105 **Kapālī:** ***Kathaṁ patitôsmi!***
oh fallen-am-I

Mṛtôsi dāsyāḥ-putra!
106 **Dēvasōmā:** ***Mudō'si dāsī'ē- vutta!*** (*Kēśāpakarṣaṇaṁ rūpayitvā nirālambanā patitā*)
dead-you-are slave's son hair-pulling acting-out not-getting falls-she

94 **Monk:** Have you no pity at all?

95 **Kapālī:** If I had pity, how could I attain that state which is free from all passion?[25]

96 **Monk:** If you were free from passion, you would be free from anger, too!

97 **Kapālī:** I'll be free from anger if you give me what is mine!

98 **Monk:** What is yours?

99 **Kapālī:** The skull-bowl!

100 **Monk:** What bowl?

101 **Kapālī:** He says, 'What bowl?'! Or perhaps that's proper, for:

Son of the one who hid
in Māyā such obvious things
As the mighty earth, ocean, mountains,
couldn't you hide a small bowl? (13)

102 **Dēvasōmā:** Bhagavan, merely coaxed, he won't give it. So just grab it from his hand, and let us be off.

103 **Kapālī:** All right, dear. (*He advances to snatch it away*)

104 **Monk:** Damn you! You wretched Kāpālika!
(*He pushes the Kāpālika with his hand and kicks him with his foot*)

105 **Kapālī:** Oh, I've fallen down!

106 **Dēvasōmā:** Bastard, you're a dead man now!
(*She goes to pull the Monk's hair – failing to get hold of any, she falls down*)

Arhaṁ buddhasya vijñānaṁ yēna muṇḍanaṁ dṛṣṭam!
107 **Śākyabhikṣuḥ:** (*Ātmagatam*) ***Aghaṁ buddhassa viṇṇāṇam jāṇa muṇḍaṇaṁ diṭṭhaṁ!***
himself-to worthy Buddha's wisdom whom-by head-shaving thought-of-was

Uttiṣṭhōttiṣṭha upāsikē uttiṣṭha
(*Prakāśam*) ***Uṭṭhēhi uṭṭhēhi usi'ē uṭṭhēhi!*** (*Iti dēvasōmām-uttāpayati*)
aloud get-up get-up lay-sister get-up (saying)-thus Dēvasōmā to-get-up-helps-he

108 **Kapālī:** ***Paśyantu! Paśyantu māhēśvarā anēna duṣṭa- bhikṣu-nāma-dhārakēṇa nāgasēnēna mama***
look-let look-let Māhēshvaras this-by wretched monk- title- possessor-by Nāgasēna-by my

priyatamā-pāṇi-grahaṇāṁ kriyamāṇam!
beloved's hand taking doing

Ā upāsaka! Mā maivam! Dharmaḥ khalv- asmākaṁ viṣama- patitānukampā.
109 **Śākyabhikṣuḥ:** ***Ā usa! Mā mā ēvaṁ! Dhammō khu ahmāṇaṁ visama-padidāṇukampā.***
ah lay-bro. don't don't this duty indeed our distress fallen-compassion

110 **Kapālī:** ***Kim- ayam-api sarvajña-dharmaḥ? Nanv-ahaṁ pūrvaṁ patitôsmi! Bhavatu kim-anēna?***
? that really Omnisc.-one rule well I first fallen-was anyway what that-by

Idānīṁ tava śiraḥ-kapālaṁ mama bhikṣa-kapālaṁ bhaviṣyati! (*Sarvē kalahaṁ rūpayanti*)
now your head- skull my alms- bowl will-be all fight act-out

Duḥkhaṁ duḥkham!
111 **Śākyabhikṣuḥ:** ***Dukkhaṁ dukkhaṁ!***
suffering suffering

112 **Kapālī:** ***Paśyantu! Paśyantu māhēśvarāḥ! Ēṣa duṣṭa- bhikṣu-nāma-dhārakō mama bhikṣā-kapālaṁ***
look-let look-let Māhēshvaras this wretched monk- title- possessor my alms- bowl

muṣitvā svayam-ēvākrandati! Bhavatu aham-apy-ākrōśayiṣyē! A-brahmaṇyam! A-brahmaṇyam!
stealing himself shouts-he all-right I too shout-will [violence-to]-Brahmins [ditto]

(*Tataḥ praviśati pāśupataḥ*)
then enters Pāshupata

113 **Pāśupataḥ:** ***Satyasōma! Kim-artham-ākrandasi?***
Satyasōma what reason shout-you

114 **Kapālī:** ***Bhō Babhrukalpa! Ayaṁ duṣṭa bhikṣu-nāma-dhārakō nāgasēnō mama bhikṣa-kapālaṁ***
O Babhrukalpa this wretched monk- title- possessor Nāgasēna my alms- bowl

cōrayitvā dātuṁ nēcchati!
stealing return not-wants-he

115 **Pāśupataḥ:** (*Ātmagatam*) ***Yad-asmābhir-anuṣṭhēyaṁ Gandharvaiḥ tad-anuṣṭhitam! Ēṣa dur-ātma:***
himself-to which us-by done-ought Gandharvas-by that done-has-been this evil soul

Tāṁ kṣaurikasya dāsīṁ mama dayitāṁ cīvarānta-darśitayā **|**
that barber's slave my beloved robe-inside showing-by

Ākarṣati kākaṇyā bahuśō gāṁ grāsa-muṣṭy- ēva **||14||**
lures cowries often cow grass handful-with like

Tād-idānīṁ pratihasti-prōtsāhanēna śatru-pakṣaṁ dhvaṁsayāmi.
thus now deputy support-by rival-side crush-I

(*Prakāśam*) ***Bhō nāgasēna! Apy-ēvam-ētad yathāyam-āha?***
aloud O Nāgasēna thus so that how-he says

107 **Monk:** (*To himself*) Praised be the Buddha's wisdom in having prescribed the shaving of the head! (*Aloud*) Get up! Get up, lay-sister! Get up!

(*He helps Dēvasōmā to get up*)

108 **Kapālī:** Look, Māhēśvaras! Look at this Nāgasēna, this rogue who is called a monk, taking the hand of my beloved!

109 **Monk:** Ah, Brother, don't! Don't! It's our duty to be compassionate to those who by misfortune have fallen.

110 **Kapālī:** Oh, is that really a rule of the Omniscient One? Well, wasn't I the first to have fallen? But what of that! Now your skull will become my begging bowl!

(*All begin to fight*)

111 **Monk:** *Duḥkham*! *Duḥkham*! Misery! Misery!

112 **Kapālī:** Look! Look, Māhēshvaras! Here's this rogue who is called a monk stealing my begging bowl and then raising a hue and cry! All right, I'll shout too! *Abrahmaṇyam*! *Abrahmaṇyam*! An outrage on a Brahmin!

(*Then the Pāshupata enters*)

113 **Pāshupata:** Satyasōma, why are you shouting?

114 **Kapālī:** O Babhrukalpa, this rogue, Nāgasēna, who is called a monk, has stolen my begging bowl and won't give it back!

115 **Pāshupata:** (*To himself*) What we should have done, the Gandharvas have accomplished![26] This evil-minded fellow!

> That kept woman of a barber, *my* beloved lass,
> Like a cow being led by a handful of grass,
> She keeps being lured away just by his showing
> The cowrie-shell treasure shaft hidden under his clothing! (14)

Therefore, I'll crush my rival now by encouraging his opponent. (*Aloud*) O Nāgasēna, is it true what he says?

Bhagavan! Tvam- apy- ēvaṁ bhaṇasi?
116 **Śākyabhikṣuḥ:** ***Bha'avaṁ! Tuvaṁ 'pi ēvaṁ bhaṇāsi?***
Bhagavan you also thus speak

Adattādānād- viramaṇaṁ śikṣāpadam.
Adiṇṇādāṇādō vēramaṇaṁ sikkhāpadaṁ.
unoffered abstention-(from) precept-(is-our)

Mudhāvādād- viramaṇaṁ śikṣāpadam.
Mudhāvādādō vēramaṇaṁ sikkhāpadaṁ.
vain-talk abstention precept

Abrahmacaryād- viramaṇaṁ śikṣāpadam.
Abbamhacayyādō vēramaṇaṁ sikkhāpadaṁ.
unchastity abstention precept

Prāṇātipātād- viramaṇaṁ śikṣāpadam.
Pāṇādipādādō vēramaṇaṁ sikkhāpadaṁ.
life-killing abstention precept

Akāla- bhōjanād- viramaṇaṁ śikṣāpadam.
Akāḷa- bhō'aṇādō vēramaṇaṁ sikkhāpadaṁ.
untimely eating abstention precept

Asmākaṁ buddha[ṁ] dharmaṁ [saṅghaṁ] śaraṇaṁ gacchāmi!
Ahmā'aṁ buddha[ṁ] dhammaṁ [saṅghaṁ] saraṇaṁ gacchāmi!
our Buddha Dharma Saṅgha refuge take-I

117 **Pāśupataḥ:** ***Satyasōma! Īdṛśa ēṣāṁ samayaḥ. Kim-atra prativacanam?***
Satyasōma this-way their precepts what here reply

118 **Kapālī:** ***Nanv- asmākam-anṛtaṁ na vaktavyam-iti samayaḥ!***
indeed our untruth not uttered-be thus precept

119 **Pāśupataḥ:** ***Ubhayam-apy-upapannam. Kôtra nirṇayōpāyaḥ?***
both now answered what-here decision's means

Buddha-vacanaṁ pramāṇīkurvan bhikṣuḥ surā-bhājanaṁ gṛhṇātīti kôtra hētuḥ?
120 **Śākyabhikṣuḥ:** ***Buddha-va'aṇaṁ pamāṇīkara'antō bhikkhu surā-bhā'aṇaṁ gaṇhādi'tti kō ēttha hēdu?***
Buddha's dictum practising monk liquor-bowl carry thus want here reason

121 **Pāśupataḥ:** ***Nahi pratijñā-mātrēṇa hētu- vādinaḥ siddhir-asti.***
no assertion mere-by reason-followers-to proof is

122 **Kapālī:** ***Pratyakṣē hētu- vacanaṁ nirarthakam!***
perceptible-with reason-statement unnecessary

123 **Pāśupataḥ:** ***Kathaṁ pratyakṣam-ēva?***
where perceptible indeed

Bhagavan! Ētasya hastē cīvarāntaḥ- pracchāditaṁ kapālam!
124 **Dēvasōmā:** ***Bha'avaṁ! Ēdassa hatthē cīvarānta-ppacchādidaṁ kavāḷaṁ!***
Bhagavan his hand-in robe-inside hidden skull/bowl

125 **Pāśupataḥ:** ***Śrutaṁ bhavatā?***
heard you-by

116 **Monk:** Bhagavan, do you also speak like that?

Abstention from grabbing things not offered is our precept.

Abstention from idle talk is our precept.

Abstention from fornication is our precept.

Abstention from torturing life is our precept.

Abstention from not eating regularly is our precept.

I take refuge in the Buddha, Dharma, and Saṅgha!

117 **Pāshupata:** This is how their code of conduct goes, Satyasōma. Now what's your reply to it?

118 **Kapālī:** Abstention from lying is our precept!

119 **Pāshupata:** Now both have answered. How can the issue be decided?

120 **Monk:** What reason is there for a monk practising the Buddha's precepts to carry a liquor bowl?

121 **Pāshupata:** One who appeals to reason cannot prove his case by mere assertion.

122 **Kapālī:** With visible evidence here, all this talk of reasoning is pointless!

123 **Pāshupata:** Where is the visible evidence?

124 **Dēvasōmā:** Bhagavan, it's the bowl in his hand, hidden under his robe!

125 **Pāshupata:** Do you hear that?

Bhō bhagavan! Ētat kapālaṁ na parakīyam!
126 **Śākyabhikṣuḥ:** ***Bhō bha'avaṁ! Ēdaṁ kavāḷaṁ ṇa parakēra'aṁ!***
O Bhagavan this bowl not another's

127 **Kapālī:** ***Tēna hi darśaya tāvat!***
then ! show-(it) very-well

Tathā.
128 **Śākyabhikṣuḥ:** ***Taha.*** (*Darśayati*)
all-right shows-he-(it)

129 **Kapālī:** ***Paśyantu paśyantu māhēśvarāḥ! Kāpālikēna kṛtam-anyāyyam-asya bhadantasya sādhu- vṛttatām ca!***
look-let look-let Māhēshvaras Kāpālika-by done injustice this His Holiness's virtuous conduct &

130 **Śākyabhikṣuḥ:**

Adattādānād- viramaṇaṁ śikṣāpadam.
Adiṇṇādāṇādō vēramaṇaṁ sikkhāpadaṁ.
unoffered abstention-(from) precept-(is-our)

Mudhāvādād- viramaṇaṁ śikṣāpadam.
Mudhāvādādō vēramaṇaṁ sikkhāpadaṁ.
vain-talk abstention precept

Abrahmacaryād- viramaṇaṁ śikṣāpadam.
Abbamhacayyādō vēramaṇaṁ sikkhāpadaṁ.
unchastity abstention precept

Prāṇātipātād- viramaṇaṁ śikṣāpadam.
Pāṇādipādādō vēramaṇaṁ sikkhāpadaṁ.
life-killing abstention precept

Akāla- bhōjanād- viramaṇaṁ śikṣāpadam.
Akāḷa- bhō'aṇādō vēramaṇaṁ sikkhāpadaṁ.
untimely eating abstention precept

Asmākaṁ buddha[ṁ] dharmaṁ [saṅghaṁ] śaraṇaṁ gacchāmi!
Ahmā'aṁ buddha[ṁ] dhammaṁ [saṅghaṁ] saraṇaṁ gacchāmi!
our Buddha Dharma Saṅgha refuge take-I

(*Ubhau nṛtyataḥ*)
both are-dancing

Hā dhik! Lajjitavyē kālē nṛtyati!
131 **Śākyabhikṣuḥ:** ***Hā-ddhi! Ḷajjidavvē kāḷē ṇaccadi!***
oh damn ashamed-ought time-at dances-he

132 **Kapālī:** *Āḥ kō nṛtyati?* (*Sarvatō vilōkya*) ***Ā mama naṣṭa-bhikṣā-bhājana-darśana-kutūhala-***
ah who dances around looking ah my lost alms- bowl sight-(at) marvelous

malayānila-prayuktāyā dhruvam-asya nṛtta- buddhiḥ prīti- latāyā vilasitēṣu!
Malaya-breeze stirred-(by) surely his dance-imagining delight-creeper's swaying

Bhagavan! Kēna kāraṇēnaitan- na lakṣyatē? Bhōḥ ācaṣṭāṁ bhagavān asyāyaṁ varṇaḥ!
133 **Śākyabhikṣuḥ:** ***Bha'avaṁ! Kēṇa kāraṇēna ēdaṁ ṇa ḷakkhī'adi? Bhō ācikkhadu bha'avaṁ imassa vaṇṇō!***
Bhagavan what-by reason-by this not seen-is oh notice Bhagavan its color

134 **Kapālī:** ***Kim-atra vaktavyam? Nanu mayā dṛṣṭam. Kākād- api kṛṣṇam-idaṁ kapālam!***
what here said-is-to-be – me-by seen-is crow-(than) even black(er) this skull/bowl

Tēna hy- ētan- madīyam-iti svayam- ēvābhyupagatam!
135 **Śākyabhikṣuḥ:** ***Tēṇa hi ēdaṁ mamakēra'aṁ'ti sa'aṁ ēva abbhuvagadaṁ!***
then ! this mine thus yourself-(by) only agreed-is

126 **Monk:** O Bhagavan, this bowl doesn't belong to anyone else![27]

127 **Kapālī:** Very well, then show it!

128 **Monk:** Oh, all right. (*He shows it*)

129 **Kapālī:** Look Māhēshvaras! Look at the injustice done by the Kapālī and the virtuous conduct of His Holiness![28]

130 **Monk:** Abstention from grabbing things not offered is our precept.

Abstention from idle talk is our precept.

Abstention from fornication is our precept.

Abstention from torturing life is our precept.

Abstention from not eating regularly is our precept.

I take refuge in the Buddha, Dharma, and Saṅgha!

(*Both are dancing*)

131 **Monk:** Oh, damn! He's dancing when he ought to be ashamed!

132 **Kapālī:** Ah, who's dancing? (*Looking around*) Oh, it's surely because of the swaying creeper of my delight stirred by the marvelous, sweet breeze from the southern hills at the sight of my lost begging bowl that he imagines me dancing!

133 **Monk:** Bhagavan, why is it that you don't see it? Why don't you notice its color?

134 **Kapālī:** What can I say now? I've seen it. The bowl is even blacker than a crow.[29]

135 **Monk:** Then you yourself admit that it's mine!

136 **Kapālī:** ***Satyam-abhyupagataṁ tava varṇāntarakaranē naipuṇyam! Paśya:***
true agreed-is your color-changing-in skill look

Yad- ētad-āsīt prathamaṁ svabhāvatō
which this was first nature-by

***mṛṇāla-bhaṅga-cchavi-cōram-ambaram* |**
lotus fiber color white robe

Nanu tvayā nītam- acintya karmaṇā
indeed you-by transformed unimaginable feats-one-by

***tad- ēva bālāruṇa- rāga- tāmratām* ||15||**
that itself young-dawn red-color coppery

Api-ca:
further &

***Āvṛtaṁ bahir-antaś-ca kāṣāyēṇānapāyinā* |**
covered outside inside & red-stain-indelible

***Tvāṁ prāptaṁ syāt kathaṁ nāma kapālam-akaṣāyitam* ||16||**
you reaching could-be how – skull-bowl not-impure

Hā! Hatāsmi mandabhāgā! Sarva- lakṣaṇa- sampannatayā kamalāsana-śirṣa- kapālānubhāvasya
137 **Dēvasōmā:** ***Hā! Hadahmi mandabhā'ā! Savva-ḷakkhaṇa-saṁpaṇṇadā'ē kamaḷāsaṇa-sīsa-kavāḷāṇubhāvassa***
ha dead-am-I ill-fated all qualities rich-in Lotus-seated-one's skull- splendor

paurṇamāsī-sōma- darśanasya- nitya- surā- gandhina ētasya malina- paṭa- saṁsargēṇēyam-īdṛsy-avasthā saṁvṛttā!
puṇṇamāsi-sōma-daṁsaṇassa ṇicca-surā- gandhiṇō ēdassa maḷiṇa-paḍa-saṁsaggēṇa i'a īdisī avatthā saṁvuttā!
full moon appearance's ever-liquor-fragrance's this-of dirty robe touch-by this this plight reached

(*Iti rōditi*)
(saying)-thus wails-he

138 **Kapālī:** ***Priyē! Alaṁ santāpēna! Punaḥ śucir-bhaviṣyati. Śrūyantē hi mahānti bhūtāni***
dear enough worry-by again pure be-will-it heard-are ! great souls

prāyaścittair-apanīta-kalmaṣāṇi bhavanti. Tathāhi:
atonement-by removed impurities become for-instance

Āsthāya prayatō mahā-vratam-idaṁ bālēndu- cūḍāmaṇiḥ
resorting-to purified great vow this young-moon crest-jeweled-one

***svāmī nō mumucē pitāmaha-śiraś-chēdōdbhavād- ēnasaḥ* |**
Lord our freed Brahmā's head cutting-born-from sin-by

Nāthôpi trīdivaukasām triśirasaṁ tvaṣṭus- tanūjaṁ purā
Lord-also heaven-dwellers' Trishiras Tvashṭri's son past-in

***hatvā yajña- śatēna śānta- duritō bhējē punaḥ puṇyatām* ||17||**
killing sacrifice 100-by atoned sin attained again purity

Bhō babhrukalpa! Nanv-ēvam-ētat?
O Babhrukalpa not so that

139 **Pāśupataḥ:** ***Āgamānugatam-abhihitam.***
tradition-accd.-to said-is

Bhōḥ! Varṇas- tāvan-mayā kṛtaḥ! Asya samsthāna- parimāṇaṁ kēna nirmitam?
140 **Śākyabhikṣuḥ:** ***Bhō! Vaṇṇō dāva ma'ē kidō! Imassa saṇṭhāṇa-parimāṇaṁ kēṇa ṇimmidaṁ?***
oh color – me-by made this-of shape [&] size whom-by made-is

136 **Kapālī:** True, I do admit . . . your skill in changing its color! Look:

> Your robe which, at first, by nature bore
> A whiteness like the lotus-fiber's core,
> You, of unimaginable feats, transformed
> Into the coppery-red color of early dawn![30] (15)

And, moreover,

> Covered both inside and out
> by your indelible, polluting yellowish-red hue,
> How could the bowl avoid impurity
> the moment it reached you? (16)

137 **Dēvasōmā:** Ah! I'm finished, ill-fated one that I am![31] Our bowl, which with all its rich qualities had the splendor of the skull from the head of the God seated on a lotus throne,[32] the appearance of the full moon, and the everlasting fragrance of liquor, is now reduced to such a state by the touch of his filthy robe!

(*She wails*)

138 **Kapālī:** Dear, enough of this grief! It can be made pure again. It is said that great souls have washed away their defilement through atonement. For instance,

> Our Lord Bālēnduchūḍāmaṇi,[33]
> purified by this great vow, 'tis said,
> Freed himself from the sin
> of cutting off Brahmā's head!
> The Lord of Gods,[34] too, having killed
> Trishiras, son of Tvastṛi, in the past,
> Removed his sin by one hundred sacrifices
> and attained purity at last! (17)

O Babhrukalpa, isn't that so?

139 **Pāshupata:** What you've said is in accordance with the scriptures.

140 **Monk:** All right, let its color be due to me! But who changed its shape and size?

141 **Kapālī:** ***Nanu māyā-santāna-sambhavāḥ khalu bhavantaḥ?***
not Māyā- offspring progeny indeed are-you

Kiyatīṁ vēlāṁ bhavantam- ākrōśāmi? Gṛhṇātu bhagavān!
142 **Śākyabhikṣuḥ:** ***Kētti'aṁ vēḷaṁ bhavantaṁ akkōsāmi? Gaṇhadu bha'avaṁ!***
how-long time you-with quarrel-I take-let Bhagavan

143 **Kapālī:** ***Nūnam-ēvaṁ buddhēnāpi dāna- pāramitā pūritā!***
indeed this-way Buddha-by-also giving-perfection achieved

Ēvaṁ gatē kim-idānīṁ mē śaraṇaṁ?
144 **Śākyabhikṣuḥ:** ***Ēvaṁ gadē kiṁ 'dāṇiṁ mē saraṇaṁ?***
this-way going-on what now my refuge

145 **Kapālī:** ***Nanu buddha-dharma-saṅghāḥ!***
of-course Buddha Dharma Saṅgha

146 **Pāśupataḥ:** ***Nāyaṁ vyavahārō mayā paricchēttuṁ śakyatē. Tad-adhikaraṇam-ēva yāsyāmaḥ.***
not-this quarrel me-by settle-to possible-is thus court only go-we

Bhagavan! Yady- ēvaṁ namaḥ kapālāya!
147 **Dēvasōmā:** ***Bha'avaṁ! Ja'i ēvaṁ ṇamō kavāḷassa!***
Bhagavan if so salute skull/bowl-to

148 **Pāśupataḥ:** ***Kôbhiprāyaḥ?***
what-meaning

Ēṣa punar- anēka- vihāra- bhōga- samadhigata- vitta- sañcayō yathā- kāmam-
149 **Dēvasōmā:** ***Ēsō 'uṇa aṇē'a- vihāra- bhō'a- samadhigada-vitta- sañca'ō jahā- kāmaṁ***
this again many monastery pleasure-life obtained treasures collection as-(he) likes

adhikaraṇa- kāruṇikāṇaṁ mukhāni pūrayituṁ pārayati. Asmākaṁ punar-ahi- carma- bhūti- mātra-
adhikaraṇa-kāruṇi'āṇaṁ muhāṇipūrēduṁ pārēdi. Ahmā'aṁ puṇa ahi-camma-bhūdi-matta-
court officials- mouths fill-to able-is us-to again snake skin value only

vibhavasya daridra- kāpālikasya paricārikāṇāṁ kôtra vibhavôdhikaraṇaṁ pravēṣṭum?
vibhavassa daridda-kavāḷi'assa pari'āri'āṇaṁ kō ētta vibhavō adhikaraṇaṁ pavisiduṁ?
wealth-one's poor Kāpālika's servant's what-here wealth court enter-to

150 **Pāśupataḥ:** ***Naitad-ēvam!***
not-that thus

Ajihmaiḥ sāra- gurubhiḥ sthiraiḥ ślakṣṇaiḥ su-janmabhiḥ **|**
not-crooked-by weight heavy-by firm-by gentle-by well-born-by

Tair- dharmō dhāryatē stambhaiḥ prāsāda iva sādhbhiḥ **||18||**
them-by justice upheld-is pillars-by mansion like virtuous-by

151 **Kapālī:** ***Kṛtam-anēna! Kutaś-cid-api nyāyya-vṛttēr-bhayaṁ nāsti!***
does-(it) that-by a-little-even honest- one-to fear not-is

Bhō bhagavan! Tvaṁ tāvad-agratō bhava.
152 **Śākyabhikṣuḥ:** ***Bhō bha'avaṁ! Tumaṁ dāva aggadō hōdu.***
O Bhagavan you – front be

153 **Pāśupataḥ:** ***Bāḍham.*** (*Sarvē parikrāmanti*)
certainly all around-go-they

(*Tataḥ praviśaty-unmattakaḥ*)
then enters Madman

141 **Kapālī:** Aren't you the progeny of Māyā's offspring?[35]

142 **Monk:** How long can I go on quarreling with you? Here, take it, Bhagavan!

143 **Kapālī:** Well, it was by an act such as this that the Buddha achieved the Perfection of Liberality![36]

144 **Monk:** If it goes on like this, what is my refuge?

145 **Kapālī:** The Buddha, Dharma, and Saṅgha, of course!

146 **Pāshupata:** I'm not able to settle this dispute. So let us go to the court of law.

147 **Dēvasōmā:** Bhagavan, if we do, farewell to our skull-bowl!

148 **Pāshupata:** What do you mean?

149 **Dēvasōmā:** This fellow with all the accumulated wealth of the pleasurable living in the monastery can fill the mouths of the court officials as he likes. I am the poor servant of a Kāpālika, whose only thing of value is a snake-skin – what wealth do we have to enter the court?

150 **Pāshupata:** No, it's not like that!

Firm, straight, of solid worth,
  gentle and of noble birth,
Upholding justice, these virtuous men
  are like the pillars of a lofty mansion! (18)

151 **Kapālī:** Enough of this! An honest person has nothing to fear!

152 **Monk:** O Bhagavan, you lead the way.

153 **Pāshupata:** Certainly. (*All move along*)

(*Then the Madman enters*)

Ēṣa ēṣa duṣṭa-kukkuraḥ! Śūlya- māṁsa- garbhaṁ kapālaṁ gṛhītvā dhāvasi. Dāsyāḥ-putra!
154 **Unmattakaḥ:** ***Ēśē ēśē duṭṭha-kukkuḷē! Śūḷla-māṁśa-gabbhaṁ kavāḷaṁ gaṇhi'a dhāvaśi. Dāśī'ē- vutta!***
this this wicked dog roast meat contain skull taking run-you slave- son

Kutra gamiṣyasi? Ēṣa idānīṁ kapālaṁ nikṣipya māṁ khāditu- kāmôbhimukham-ādhāvati!
Kahiṁ gamiśśiśi? Ēṣē 'dāṇiṁ kavāḷaṁ nikkhivi'a maṁ khāyidu-kāmō ahimuhaṁ āhāva'i! (*Diṣō vilōkya*)
where go-will-you this now skull dropping me biting want toward runs-he around looking

Anēna prastarēna dantānasya bhaṅkṣyāmi! Katham kapālam-ujhitvā palāyasē? Unmattō duṣṭa-
Imiṇā patthaḷēṇa dantāṇi'śē bhaṁjiśśaṁ! Kahaṁ kavāḷaṁ ujjhi'a paḷā'aśi? Unmattē duṭṭha-
this-by stone-by teeth-his smash-I how skull dropping run-you mad-one wretched

kukkura īdṛśēna nāma śūratvēna mayā sahâpi rōṣaṁ karōṣi? Grāma-sūkaram- āruhya gaganam- utpatitēna
kukkuḷē īdiśēṇa ṇāma śūḷattaṇēṇa ma'ē śaha'vi ḷōśaṁ kaḷēśi? Gāma śūgaḷaṁ āḷuhi'a gagaṇam-uppadidēṇa
dog such-by – bravery-by me-by with-also angry get-you village-pig climbing sky jumping-by

sāgarēṇa pratibhañjya rāvaṇaṁ balād gṛhītaḥ śakra-sutas-timiṅgilaḥ! Ayi! Ēraṇḍa- vṛkṣa! Kiṁ bhaṇasi? –
śāgaḷēṇa paḍibhañji'a ḷāvaṇaṁ baḷā gahīdē śakka-śudē timiṅgaḷē! A'i! Ēḷaṇḍa-ḷukkha! Kiṁ bhaṇāśi? –
ocean-by crushing Rāvaṇa strength-seized-is Indra's son whale hey castor tree what say-you

alīkam- alikam-iti? Nanv-ēṣa musala-sama viśāla- lamba-hastō dardurō mē sākṣī! Athavā trai-lōkya-vidita-
aḷi'aṁ aḷi'aṁtti? Ṇaṁ ēśē muśaḷa-śama viśāḷa-lamba-hatthē dadduḷē mē śakkhī! Ahava tē-ḷḷōkka-vidi'a
untrue untrue thus – this pestle equal broad & long arm toad my witness or 3-worlds known

parākramasya sākṣiṇā kiṁ kāryam? Ēvaṁ kariṣyāmi. Kukkura-khādita- śēṣaṁ māṁsa- khaṇḍaṁ khādiṣyāmi.
paḷakkamaśśa śakkhiṇā kiṁ kayyaṁ? Ēvaṁ kaḷiśśaṁ. Kukkiḷa-khādi'a- śēśaṁ maṁśa-khaṇḍaṁ khādiśśaṁ.
prowess-one's witness-for what matter this do-I'll dog eaten left-over meat piece eat-I'll

Hā! Hā! Māritôsmi bāṣpēṇa māritôsmi! Ka ēṣa māṁ tāḍayasi?
(*Khādan bhrāntaḥ*) ***Hā! Hā! Māḷidōmhi bapphēṇa māḷidōmhi!*** (*Ruditvā vilōkya*) ***Kē ēśē maṁ tāḷēśi?*** (*Vilōkya*)
eating frenzied ah ah killed-am-I tears-by killed-am-I wailing & looking who this me beats looking

Duṣṭa- dārakāḥ! Yasya vā kasya vā bhāginēyaḥ khalv-ahaṁ bhīmasēnasya ghaṭōtkaca iva. Api ca sṛṇutha:
Duṭṭha-dāḷa'ā! Jaśśa vā kaśśa vā bhā'iṇē'ō khu ahaṁ bhīmaśēṇaśśa ghaṭukka'ō vi'a. Avi'a śuṇātha:
evil boys whose or whose or sister's-son indeed I Bhīmasēna's Ghaṭōtkacha like again & listen

Gṛhīta- śūlā bahu-vēṣa- dhāriṇaḥ
Gahīda- śūḷā bahu-vēśa- dhāḷiṇō
holding spears many forms assuming-ones

śataṁ piśācā udarē vahanti mē |
śadaṁ piśā'ā udaḷē vahanti mē |
100 fiends belly-in hold-they my

Śataṁ ca vyāghrāṇāṁ nisarga-bhīṣaṇaṁ
Śadaṁ ca vagghāṇa ṇiśagga-bhīśaṇaṁ
100 also tigers nature-by terrifying

mukhēna muñcāmy-ahaṁ mahōragān ||
Muhēṇa muñcāmi ahaṁ mahōḷayē **||19||**
mouth-by vomit I big-snakes

Kathaṁ māṁ bādhantē! Prasīdantu prasīdantu dāraka-bhartāraḥ! Asya māṁsa- khaṇḍasya kāraṇān- mā
Kahaṁ maṁ bāhanti! Paśīdantu paśidantu dāḷa'a- bhaṭṭā! Imaśśa maṁśa-khaṇḍaśśa kāḷaṇādō mā
how me torture-they pleased-be pleased-be boys grown-up this meat piece's because-of don't

māṁ bādhadhvam! Ēṣa khalv-asmākam-ācāryaḥ śūranandī! Yāvad-ēnam-upasarpāmi!
maṁ bāhēhaṁ! (*Agratō vilōkya*) ***Ēśē khu amhāṇaṁ ā'āḷi'ē śūḷanandī! Jāva 'ṇaṁ uvaśappāmi!*** (*Iti dhāvati*)
me torture ahead looking this indeed our Āchārya Shūranandī will him approach-I thus runs-he

154 **Madman:** There, there's that wretched dog!

You're running off with a skull which contains roasted meat.
Bastard, where are you going?

Now he drops the skull and runs toward me to bite me! (*Looking around*)
I'll smash his teeth with this stone!

Why do you drop the skull and run off? You mad, wretched dog!
Why are you angry with me for such bravery?

Climbing on the back of a village boar, the ocean dashed high into the sky, and smashed Rāvaṇa[37] and caught that monster whale, Indra's son.

Hey! Castor[38] tree! What are you saying?
'Not so!' You say, 'It's not so!'?
This toad with a fore-arm as massive as a pestle is my witness!

But what need is there of a witness for one whose prowess is known throughout the three worlds? I'll do this: I'll eat that piece of meat left by the dog.

(*He eats it and becomes frenzied*) Ah! Ah! I'm being murdered! I'm being murdered by tears! (*He wails and looks all around*) Who's beating me?

(*He looks around*) Wicked boys! I'm . . . some- . . . someone's nephew . . . as Ghaṭotkacha is Bhīmasēna's.[39] And what's more, listen!

A hundred demons of different shape
  Are in my stomach holding stakes!

I'll vomit them out of my mouth,
  And a hundred fierce tigers and monstrous snakes! (19)

How they torture me! Please! Please, you young men! Don't! Don't torture me for this piece of meat! (*He looks ahead*) There is our Āchārya, Shūranandī!

(*Thus saying, he runs forward*)

155 **Pāśupataḥ:** ***Ayē! Ayam-unmattakaḥ ita ēvābhivartatē! Ya ēṣaḥ:***
hey this madman this-way-comes who this-(like)

Nirviṣṭōjjhita- citra- cīvara-dharō rūkṣair-nitāntākulaiḥ
used discarded various rags wearer matted disheveled

kēśair-uddhata-bhasma-pāṁsu-nicayair-nirmālya-mālākulaiḥ **I**
hair-with full-of ashes dust piles-of cast-off garlands-full-of-by

Ucchiṣṭāśana-lōlupair-bali-bhujām-anvāsyamānō gaṇair-
refuse keen-on 'bali-eaters' tended-being flock-by

bhūyān grāmaka-sāra-sañcaya iva bhrāmyan manuṣyākṛtiḥ **II20II**
extremely village trash heap like moving-round human-form

Yāvad-ēnam- upasarpāmi. Mahā- sādhōś- caṇḍāla- kukkurasya sakāśād-
156 **Unmattakaḥ:** ***Jāva 'ṇaṁ uvaśappāmi.*** (*Upasṛtya*) ***Mahā-śahuṇō caṇḍāḷa-kukkuḷaśśa śa'āśādō***
will him near-go-I near-going great sādhu Chaṇḍāla dog near-from

adhigatam- ētat kapālaṁ pratigṛhṇātu bhagavān.
ahi'adaṁ ēdaṁ kavāḷaṁ paḍigaṇhadu bha'avaṁ.
got this skull accept-let Bhagavan

157 **Pāśupataḥ:** (*Sa-dṛṣṭi-kṣēpam*) ***Pātrē pratipādyatām!***
with look askance deserv.-one-to give-let

Mahā- brāhmaṇa! Kriyatāṁ prasādaḥ!
158 **Unmattakaḥ:** ***Mahā-bahmaṇa! Kaḷi'adu paśādō!***
great Brahmin do-(give) blessing

Ēṣa mahā- pāśupata ētasya yōgyaḥ!
159 **Śākyabhikṣuḥ:** ***Ēsō mahā-pāsuvadō ēdassa yōggō!***
this great Pāshupata this-of worthy

160 **Unmattakaḥ:** (*Kapālinam-upagamya kapālaṁ bhūmau nikṣipya pradakṣiṇīkṛtya pādayōḥ patitvā*)
Kapālī near-going skull-bowl ground-on placing circumambulating feet-at falling

Mahādēva! Kriyatāṁ prasādaḥ! Ēṣa têñjaliḥ!
Mahādēva! Kaḷi'adō paśādō! Ēśō dē añjaḷī!
Mahādēva! do-(give) blessing this you-to salute

161 **Kapālī:** ***Asmadīyaṁ kapālam!***
our skull-bowl

Ēvam- ētat!
162 **Dēvasōmā:** ***Ēvaṁ ēda!***
so it-(is)

163 **Kapālī:** ***Bhagavat-prasādāt punar-api kapālī saṁvṛttaḥ!*** (*Grahītum-icchati*)
God's grace-due-to once again Kapālī become-have-I to-take wants-he

Dāsyāḥ- putra! Viṣaṁ khāda!
164 **Unmattakaḥ:** ***Dāśī'ē- vutta! Viśaṁ khādēhi!*** (*Kapālam-ācchidya gacchati*)
slave's son poison eat skull-bowl seizing goes-he

165 **Kapālī:** (*Anusṛtya*) ***Ēṣa yama- puruṣō mē jīvitaṁ harati! Abhyavapadyētāṁ bhavantau!***
turning this Yama's agent my life takes-away help you-(two)

166 **Ubhau:** { ***Hōdu! Ahmē dē sahā'ā hōma!***
{ ***Bhavatu! Āvāṁ tē sahāyau bhavāvaḥ!*** (*Sarvē rundhanti*)
all-right we you-to helpers will-be all block

155 **Pāshupata:** Hey! That madman is coming here! Look at him!

Wearing used, discarded rags in shreds and patches,
Disheveled, matted hair, full of dust and ashes,
A pile of cast-off garlands round him draped,
Tended by a flock of crows, bits of refuse keen to snatch,
He's like a village heap of trash
Moving round in human shape! (20)

156 **Madman:** I'll go to him. (*Approaching*)
Bhagavan, please accept this skull which I got from that dog of an outcaste Chaṇḍāla who's become a great Sādhu.[40]

157 **Pāshupata:** (*Looking askance*) Give it to one who really deserves it!

158 **Madman:** O great Brahmin, be pleased!

159 **Monk:** This great Pāshupata is the one who deserves it!

160 **Madman:** (*Going in front of the Kapālī, he first places the skull-bowl on the ground, then, going round him*[41] *from left to right, falls at his feet*)
O Mahādēva, be pleased! Salutations to you!

161 **Kapālī:** It's our skull-bowl!

162 **Dēvasōmā:** So it is!

163 **Kapālī:** By the grace of God, I have become a Kapālī once again!
(*He reaches for it*)

164 **Madman:** Bastard! Eat poison![42] (*He snatches the skull-bowl and goes*)

165 **Kapālī:** (*Turning*) This Messenger of Death is taking away my life![43]
Both of you help me![44]

166 **Both:** All right, we'll help you! (*All block the way*)

167 **Kapālī:** ***Bhōḥ! Tiṣṭha tiṣṭha!***
oh stop stop

Kasmān-māṁ rundhanti?
168 **Unmattakaḥ:** ***Kaśśa maṁ ḷundhanti?***
why me block-they

169 **Kapālī:** ***Asmadīyaṁ kapālaṁ datvā gamyatām!***
our skull giving go-let

Mūḍha! Kiṁ na paśyasi suvarṇa- bhājanaṁ khalv-ētat?
170 **Unmattakaḥ:** ***Mūḍha! Kiṁ ṇa pēkkhaśi śuvaṇṇa-bhā'aṇaṁ khu ēdaṁ?***
fool what not see-you gold- bowl indeed this

171 **Kapālī:** ***Ēvaṁ vidhaṁ suvarṇa-bhājanaṁ kēna kṛtam?***
this kind-of gold- bowl whomever-by made-is

Ētēna suvarṇa- varṇa- paṭāvṛtēna suvarṇa- kārāvuttēna kṛtam-iti bhagavan
172 **Unmattakaḥ:** ***Ēdiṇa śuvaṇṇa-vaṇṇa-paḍāvudēṇa śuvaṇṇa-kārāvutta'ēna kidaṁ'tti bha'avaṁ***
this-by golden color dressed-by gold- smith-b.-in-law-by made thus Bhagavan

suvarṇa- bhājanam- iti bhaṇāmi!
śuvaṇṇa-bhā'aṇaṁ'tti bhaṇāmi!
gold- bowl thus say-I

Kiṁ bhaṇasi?
173 **Śākyabhikṣuḥ:** ***Kiṁ bhaṇāsi?***
what say-you

Suvarṇa- bhājanam- iti!
174 **Unmattakaḥ:** ***Śuvaṇṇa-bhā'aṇaṁ'tti!***
gold- bowl thus

Kim- ayam- unmattakaḥ?
175 **Śākyabhikṣuḥ:** ***Kim- a'aṁ unmatta'ō?***
what this madman

Unmattaka iti bahuśa ētaṁ śabdaṁ sṛṇōmi! Ētad gṛhītvā darśayōnmattakam!
176 **Unmattakaḥ:** ***Unmatta'ō'tti bahuśō ēdaṁ śaddaṁ śuṇōmi! Ēdaṁ gahṇi'a daḷiśēhi unmatta'aṁ!***
'madman' thus often this word hear-I this taking show madman

(*Kapālinē kapālaṁ prayacchati*)
Kapālī-to skull-bowl gives-he

177 **Kapālī:** (*Kapālaṁ gṛhītvā*) ***Ayam-idānīṁ kuḍyēnāntarhitaḥ! Śighram-anugamyatām!***
skull-bowl taking he now wall-behind-gone-is quickly follow-you

Labdha- prasādôsmi!
178 **Unmattakaḥ:** ***Ḷaddha-ppaśadō'hmi!*** (*Niṣkrāntō javēnōnmattakaḥ*)
received blessing-one-am-I goes quickly madman

Ahō! Āścaryam! Para- pakṣasya lābhēnāhaṁ parituṣṭôsmi!
179 **Śākyabhikṣuḥ:** *Ahō! Accari'aṁ Para-vakkhassa ḷābhēṇa ahaṁ parituṭṭō'hmi!*
oh wonderful other side's gain-by I most-pleased-am

167 **Kapālī:** Oh, stop! Stop!

168 **Madman:** Why do they stop me?

169 **Kapālī:** Give our skull! Then you may go!

170 **Madman:** Fool! Can't you see that this is a gold bowl?

171 **Kapālī:** Whoever made that kind of gold bowl?

172 **Madman:** Bhagavan, I call it a gold bowl because it was made by this goldsmith brother-in-law of mine who is wearing golden robes![45]

173 **Monk:** What are you saying?

174 **Madman:** It's a gold bowl!

175 **Monk:** What! Is he a madman?

176 **Madman:** I often hear the word 'madman'. Here, take this and show me the madman!

(*He gives the skull-bowl to the Kapālī*)

177 **Kapālī:** (*Taking the skull-bowl*) He's just gone behind the wall there![46]

178 **Madman:** I've been blessed! (*The Madman quickly exits*)

179 **Monk:** Oh, wonderful! I'm happy with the good fortune of my adversary!

180 **Kapālī:** (*Kapālaṁ pariṣvajya*)
skull-bowl hugging

Ciraṁ mayā caritam- akhaṇḍitaṁ tapō
long-time me-by performed unbroken tapas
***mahēśvarē bhagavati bhaktir-asti mē* ।**
Mahēshvara-in God-in devotion is my
Tirōhitaḥ sa tu sahasā sukhēna nas-
vanished He tho' suddenly joy-(in) our
***tvam-adya yat kuśali kapāla dṛśyasē* ॥21॥**
you now because safe skull seen-are

Bhagavan! Candra- samāgatam-iva pradōṣaṁ bhagavantaṁ paśyantyā adyānandatīva mē dṛṣṭiḥ!
181 **Dēvasōmā:** ***Bha'avaṁ! Canda-samāgadaṁ vi'a pa'ōsaṁ bha'avantaṁ pēkkhantī'ē ajja āṇandadī vi'a mē diṭṭhī!***
Bhagavan! moon united-with like dusk Bhagavan seen-being-by now delighted like my sight

182 **Pāśupataḥ:** ***Diṣṭyā bhavān vardhatē.***
luckily you-by good-fortune-attain

183 **Kapālī:** ***Nanv-abhyudayō bhavantām-ēva!***
indeed fortune you-due-to only

184 **Pāśupataḥ:** (*Ātmagatam*) ***Satyam-ētat nāsty-adōṣavatāṁ bhayam-iti! Yad-ayam-adya bhikṣur-vyāghra-***
himself-to true that not-is innocent-to fear thus for this now monk tiger

mukhāt paribhraṣṭaḥ. (*Prakāśam*) ***Yāvad-aham-idānīm-ēva suhṛd- abhyudaya-kṛtam-ānandaṁ***
jaws-from escaped-has aloud will I now only friend's fortune made happiness

purōdhāya bhagavataḥ pūrva-sthalī-nivāsinō dhūma-vēlāṁ pratipālayāmi. Ayaṁ cādyaprabhṛti:
front-keeping god's cremation ground dweller's smoke hour await this & hereafter

***Virōdhaḥ pūrva-sambaddhō yuvayōr-astu śāśvataḥ* ।**
quarrel pre- ordained you-2-tween let-be eternal
***Paraspara-prīti-karaḥ kirātārjunayōr- iva* ॥22॥**
mutual joy maker Kirāt & Arjun'tween like

(*Niṣkrāntaḥ pāśupataḥ*)
exits Pāśupata

185 **Kapālī:** ***Bhō nāgasēna! Yan-mayā-parādhaḥ kṛtaḥ tat-prasanna-hṛdayaṁ tvām-icchāmi!***
O Nāgasēna which me-by offence done that pacified heart-in you wish-I

Kim- ētad- apy- abhyarthanīyam? Kiṁ tē priyaṁ karōmi?
186 **Śākyabhikṣuḥ:** ***Kiṁ ēdaṁ 'pi abbhatthaṇī'aṁ? Kiṁ dē pi'aṁ karēmi?***
why that ever sought-to-be-is what you-to pleasing do-(can)-I

187 **Kapālī:** ***Yadi mē bhagavān prasannaḥ kim-ataḥ param-aham-icchāmi?***
if me-with Bhagavan pacified what here- after I want

Gacchāmi tāvad-aham.
188 **Śākyabhikṣuḥ:** ***Gacchāmi dāva ahaṁ.***
go shall I

189 **Kapālī:** ***Gacchatu bhavān punar-darśanāya.***
go-let you again see-to

180 **Kapālī:** (*Embracing the skull-bowl*)

I've done unbroken tapas for a long time,
And devoted to god Mahēshvara really I'm
But gone from my mind is He, when sudden joy is mine,
On seeing you now, unharmed, my skull divine![47] (21)

181 **Dēvasōmā:** Bhagavan, what a delight to the eye seeing you now like the dusk with the moon united![48]

182 **Pāshupata:** Luck has brought you good fortune.

183 **Kapālī:** My good fortune is entirely due to you!

184 **Pāshupata:** (*To himself*) It's true, as they say, 'The innocent have nothing to fear', for the Buddhist monk has just escaped from the jaws of this tiger. (*Aloud*) I'll have the happy good fortune of our friend in my thoughts as I await the hour of smokey dusk of the One who haunts the cremation ground.[49] And hereafter,

The quarrel pre-destined between you two may it be,
As with Kirāt and Arjun,[50] a source of mutual joy for eternity! (22)

(*The Pāshupata exits*)

185 **Kapālī:** O Nāgasēna, if I have offended you, please forgive me!

186 **Monk:** What is there? What can I do to please you?

187 **Kapālī:** If you forgive me, Bhagavan, what more could I desire?

188 **Monk:** I'll go now.

189 **Kapālī:** All right, till we meet again.

Tathā bhavatu.
190 **Śākyabhikṣuḥ:** ***Taha hōdu.***
so be-it

(*Niṣkrāntaḥ*)
exits-he

191 **Kapālī:** ***Priyē dēvasōmē! Gacchāvas-tāvat.***
dear Dēvasōmā go-let-us

Bharatavākyam
Benediction

Śaśvad bhūtyai prajānāṁ vahatu vidhi- hutām-āhutiṁ jātavēdāḥ
lasting welfare-for mankind's let-bear ritually offered oblations Fire-God

vēdān viprā bhajantāṁ surabhi- duhitarō bhūri-dōhā bhavantu **|**
Vēdas Brahmins support divine-Cow's daughters much milk- yielding-let-be

Udyuktaḥ svēṣu dharmēṣv-ayam-api vigata-vyāpad- ā-candra-tāraṁ
devoted their duties-in this also removed ills till moon [&] stars

rājanvānas- tu śakti-praśamita-ripuṇā śatrumallēna lōkaḥ **||23||**
well-ruled-be – might crushed enemies Śatrumalla-by people

(*Niṣkrāntau*)
exit-both

Matta-vilāsa-Prahasanaṁ samāptam
'Drunken-Sport-Farce' ends

190 **Monk:** Till then.

(*He exits*)

191 **Kapālī:** Dēvasōmā, dear, let us go.

Benediction

For the lasting welfare of mankind,
may the Fire God convey ritual oblations,
May Brahmins chant the Vēdas,
and cows give milk in plenty!
For as long as moon and stars last,
may people be free of ills,
Devoted to duty, and ruled by Śatrumalla,[51]
who with might has crushed his enemies! (23)

(*Both exit*)

'A Farce of Drunken Sport' ***ends***



A third of seven ancient (c. 7th century, A.D.) carved panels placed in the walls of the Tāntōn̲r̲īśvara Temple, Kāñchī.

Notes to the Translation

1. The actor who plays the part of the Director makes his appearance at the back of the stage, recites or sings the Invocation (the first stanza, the *Nāndī*), and then 'enters' into the action of the play. (See our comments in regard to this procedure in the first end-note to the translation of *Bhagavadajjuka*.)
2. A Hindu, in those days, might (with the blessing of tradition *and law*) have more than one wife concurrently. Our director has two.
3. *Ākhaṇḍala* ('Destroyer') is a title of Indra, the King of the gods, used in the text.
4. *Rājarāja* ('King-of-kings') is a title of Kubēra, the god of wealth, used in the text.
5. I.e., *kāma* (lust), *krōdha* (anger), *lōbha* (greed), *mōha* (insensibility), *mada* (intemperance), *mātsarya* (envy).
6. This sinful age, our present age, the Kali Yuga, is a long period of time (432,000 years), and is the last and most degenerate of the cycle of four yugas – or four ages. The other three ages were even longer.
7. We have used the word 'eon' for the term *kalpa* in the text. A *kalpa* is a fabulously long period of time, made up of 4,320,000,000 years. At the end of a kalpa, the universe is annihilated, to be re-created anew.
8. The word 'unprecedented' (*apūrvataya*) is significant. Although theoretical classifications of types of drama included the farce (*prahasana*), yet it would seem that there were no examples of the farce in the *classical* theater of Mahēndra's day. Thus, his two farces were a real innovation. (See also line 8 of *Bhagavadajjuka*.)
9. This is the 'voice' of the Kapālī calling his partner, Dēvasōmā. As the actor who plays the part of the Director also plays the Director playing the part of the Kapālī, either he must, through ventriloquy, speak the line, making it appear to come from off-stage, or some other person must imitate, from off-stage, the way he speaks as Kapālī.
10. The Kapālī's treasure is the top portion of a human skull. He uses it as his begging bowl, drinking cup, and head-rest when sleeping.
11. The Kāpālikas were often referred to as 'Mahāvratins' (those who had taken an extreme vow). The great vow which the Kapālī refers to, here, is the vow to follow the example of Śiva as Kapālī, i.e., to carry the skull-bowl, haunt the cremation ground, drink liquor, and so on.

12. The ritual of taking liquor is an integral part of the Kapālī's vow.
13. The Kapālī must be standing once again. The stage direction is missing. We suggest that the Kapālī gets up while speaking line 34.
14. We have translated *pināka* as trident. *Pināka* is also the name of Śiva's bow.
15. Three of the practices which the Kāpālikas followed were drinking, sexual rites, and the adoption of peculiar dress.
16. The term, *arhat*, which we have translated 'worthy saints' was used by both Buddhists and Jains. However, in the context of the description of these saints in line 40, the Kapālī appears to be lampooning Jain saints.
17. This passage reflects a seriously held tantric approach to 'salvation', which here humorously glorifies Kāñchīpuram.
18. The patting of one's own cheeks is still practised today by worshippers of the god, Gaṇēśa. It is an attenuated form of self-mortification or self-abasement.
19. The term 'Māhēshvaras' refers here to all those who are Śaivite sectarians.
20. The Kapālī suddenly realizes that he still has, at least, the skull of his own head!
21. Tāmbūla is the betel leaf which is chewed together with the areca nut, slaked lime (*chunnāmbu*), and various spices. The areca nut is slightly narcotic and has an important use in India to enhance sexual pleasure. For this reason tāmbūla was traditionally forbidden to children, students, widows, and ascetics – and hence the implicit criticism of the Buddhist monks by its inclusion in this passage.
22. These two terms, 'concealed truth' (*saṁvṛta-satyam*) and 'Revealed Truth'(*paramārtha-satyam*), are technical, philosophical terms in some Buddhist schools of thought: 'relative truth' and 'Absolute Truth'. The Kapālī is thus getting in some humor at a philosophical level, too.
23. The Monk obviously means the sin committed by the Kapālī in making such outrageous accusations against the Buddha.
24. The Kapālī takes it as the Buddha's sin ('stealing' pecepts) and sarcastically suggests that the Buddha could be forgiven as he was a great and well-disciplined ascetic.
25. See lines 160 and 161 in *Bhagavadajjuka* for another playful passage concerning the freedom from passions and worldly attachments.

26. Gandharvas are anthropomorphic heavenly beings. They are often thought to be the cause of mischievous situations. At one level, Babhrukalpa's remark indicates that the Gandharvas have played a trick on Satyasōma and spirited away his skull-bowl. Babhrukalpa is delighted to find Satyasōma in difficulty. He wants revenge on Satyasōma for having lured Dēvasōmā away from him in the past. By now encouraging Nāgasēna's side in the dispute, he hopes to humiliate Satyasōma. At a second level, Babhrukalpa's remark is a jibe at the unchaste character of Dēvasōmā. Gandharvas were notoriously fond of mortal women.

27. The term *kapālam* had, in the seventh century, the general meaning of begging bowl, in addition to the more specific meaning of 'skull' or 'skull-bowl'.

28. The Kapālī mockingly shouts out criticism of himself from the Monk's point of view.

29. Having already insisted that the evidence of direct sense perception is superior to reason, the Kapālī is now, ironically, having to cook up reasons why the 'skull' doesn't look like a skull. This the Kapālī does shamelessly, however, with effortless ease.

30. To fully appreciate this stanza, one should know that it was a prescribed duty, in those days, for each Buddhist monk to dye his own clothing, transforming white cotton cloth into orange robes.

31. These exact words (in Prakrit: *Hā! Hadahmi mandabhā'ā!*) are uttered by the Mother of the Courtesan in *Bhagavadajjuka*, line 193.

32. Brahmā is conceived (in the *Brāhma-Kalpa*) as seated on a lotus arising from Vishṇu's navel at the beginning of creation. Hence, his title 'Lotus seated one'. Śiva cut off the fifth head of Brahmā, and it was the skull of that head which stuck to Śiva's hand – and it is that skull which Dēvasōmā refers to.

33. This is Śiva's title: 'The crescent moon crest-jeweled-one'.

34. Indra ('The Lord of gods') is said to have killed Trishiras, a Brahmin, and thus incurred the guilt of such a deed.

35. Māyā is the name of the Buddha's mother. Māyā's offspring is, therefore, the Buddha. And all Buddhist monks are, metaphorically, the Buddha's children. '*Māyā*' is also a term which means 'illusion'.

36. According to Buddhist doctrine, the Buddha attained perfection in several areas. The 'Perfection of Liberality' was the very first of these. The Kapālī's sarcastic comment, therefore, is especially sharp.

37. 'Rāvaṇa' is another name of Indra's elephant, Airāvata.

38. The castor plant is a medium-size plant – not a tree. The Madman, in his delusion, refers to it as a tree.

39. Ghaṭōtkacha was Bhīmasēna's son, not his nephew.

40. The Madman is probably referring to the Buddhist monk, as he is the one who corresponds most closely to the Madman's statement. Buddhism, in contrast to Hinduism, welcomed into its fold 'converts' from all castes and even outcastes (*duṣṭa*). Satyasōma and Babhrukalpa are Brahmins who have 'fallen' (*bhraṣṭa*), and thus have become 'outcastes' in the eyes of orthodox Brahmins. (Refer to King Mahēndra's title, *Iṣṭa-duṣṭa-bhraṣṭa-caritaḥ* in Appendix G.)

41. It is a devout practice to circumambulate a sacred object, keeping at all times the right (clean) side of one's body toward that object.

42. A parallel expression, 'Drink poison!' (*Viṣaṁ piba!*), is found in *Bhagavadajjuka*, line 229.

43. In the *Bhagavadajjuka*, the Messenger of Death (**YAMAPURUṢA**) plays a key role.

44. Who are the two characters referred to by the term 'both'? In line 166, there is one reply in Sanskrit and another, in Prakrit. The person who replies in Sanskrit must be the Pāshupata. But the Prakrit? Could we expect the Kāpālika to link the Pāshupata and Dēvasōmā by the term 'both'? If not, then the two must be the Buddhist Monk and the Pāshupata.

45. The Madman is referring, here, to the Buddhist Monk. And he is giving the Kapālī some of his own medicine. The Kapālī had explained with twisted reasoning how the Monk's *black* begging bowl was his own *white* skull-bowl. The Madman's reasoning, here, is a parody of the Kapālī's.

    In the *Mattavilāsa*, there is a spiraling involution progressing from the all-pervasive Unmanifest Reality to the manifest deity, Śiva, to the Sūtradhāra, to the Kāpālika, to the Madman, and to the dog (represented by the final curlicue tail of the inward spiral). These stages may be listed as follows:

    1) the Unmanifest Reality (*Asti*),
    2) Śiva, the Dancer (*Jāyatē*),
    3) the Sūtradhāra (*Vardhatē*),
    4) the Kāpālika (*Vipariṇamatē*),
    5) the Madman (*Kṣīyatē*),
    6) the dog (*Naśyati*).

46. The Kāpālika's jest with the Madman, that the 'madman' has just gone behind the wall, brings to mind the claim in the Aihole inscription of King Pulikēsin-II that, while invading the Pallava kingdom, his forces "caused the splendour of the Lord of the Pallavas (Mahēndra) first to be obscured by the dust they raised

and then to vanish behind the walls of Kanchipuram." King Mahēndravarman seems to have been parodying himself in line 177. One might, then, conclude that the play, *Mattavilāsa*, was written after Pulikēsin's invasion. (See also Addendum 2005, Pt. II, p. 14.)

47. A second meaning of this śḷōka may be translated as follows:

> I've done unbroken tapas for a long time,
> And devoted to god Mahēshvara really I'm,
> For you, my skull, who were lost, are found
> Suddenly now back safe and sound!

48. The simile, here, is the comparison between the grey, ash-smeared chest of the Kapālī and the white skull, on the one hand, and the dusky sky and the moon, on the other.

49. A secondary meaning of the expression, '*Bhagavataḥ pūrva-sthalī-nivāsinaḥ*' is 'the god who dwells in the eastern shrine', i.e., the sun god – a poetic way of indicating the time of the setting sun, when this expression is combined with '*dhūma-vēlam*', 'twilight hour'.

50. The reference here is to the fight between the peerless warrior Arjuna, and the god Śiva, in the guise of a hunter (*Kirāta*). The contest ended in Arjuna's recognizing Śiva, the very god he was propitiating. And Śiva granted Arjuna the boon he desired – the *pāśupata* weapon.

51. A title of King Mahēndra's: 'Foe-mauler'.

52. [Added to line 19, on page 139, in 2005.] The Sūtradhāra humorously and self-deprecatingly declares, here, that his treasure is *song* and that he is carried away by singing the poet's (King Mahēndra's) virtues in full, as this Kapālī, who is carried away by liquor, and whose treasure is a skull. (Note that Mahēndra, himself, may have played the parts of the Sūtradhāra and the Kapālī in this play's world premiere at his palace theater in Kāñchī!) In any case, Mahēndra is certainly indirectly emphasizing the fact that singing was indeed his treasure. One of his numerous royal titles engraved in his Pallavaram cave-temple is '*Palapāḍi*' (Tamil: பலபாடி), meaning, 'The singer of many songs' or 'One who has a great repertoire of songs'. This is no empty boast, as his Māmaṇḍūr and Kuḍumiyāmalai (musical) inscriptions prove.

    A similar emphasis is expressed by the Sūtradhāra at the end of Line 5, in the *Bagavadajjukam*, '*tat-saṅgītakaṁ kariṣyāmi*', "I'll begin by arranging the singing and dancing for it" – i.e., for the play (*Mattavilāsa-Prahasanam*?) which the Sūtradhāra believes he will be putting on a week later at the royal palace. This remark by the Sūtradhāra certainly points to King Mahēndra's great love of, and prowess in, music!

Appendix G

References to Royal Titles in *MATTAVILĀSA-PRAHASANA*

A list is given below of some of King Mahēndravikramavarman's royal titles which may have significance (directly or indirectly) in the context of the play, *Mattavilāsa-Prahasana*. The numbers of the relevant lines in the play are given in parentheses.

Key to the location of inscribed titles:

T = Mahēndra's Tiruchi cave-temple
P = Pallāvaram cave-temple
K = Kāñchī pillar (now in the Madras [Chennai] Museum)
C = Chezarla slab inscription
D = Dalavānūr cave-temple
M = Maṇḍagapaṭṭu cave-temple
S = Śiyamaṅgalam cave-temple
V = Vallam cave-temple

1. *Akaruṇaḥ* – The Merciless; Passionless (see line 94). (**T**)
2. *Anumānaḥ* – Reasoner, Logician (38, 61, 134-136, 172). (**T**, **P**)
3. *Avanibhājanaḥ* – The World-bowl, Receptacle of the world (1). (**T**, **P**, **C**, **S**)
4. *Āhāryyabuddhiḥ* – Incarnate wisdom; (One) knowledgeable about costuming (1). (**T**, **P**)
5. *Iṣṭaduṣṭabhraṣṭacaritaḥ* – Actor of the good, the wicked, and the fallen (59). (**T**, **P**)
6. *Kalahapriyaḥ* – Enjoyer of fights (110). (**P**)
7. *Kaṣṭa[m]* – Calamity (59). (**T**)
8. *Guṇabharaḥ* – Upholder of virtue (2, 17). (**T**, **P**, **M**, **V**)
9. *Bhrāntaḥ* – The Frenzied (154). (**T**, **P**)
10. *Mattavilāsaḥ* – (One who) sports with drunken revelry (the title of the play, and referred to in lines 2 and 15). (**T**, **P**)
11. *Mahēndravikramaḥ* – Valorous Mahēndra (17). (**T**, **P**, **C**)
12. *Śatrumallaḥ* – Foe-mauler (191). (**T**, **D**, **M**)
13. *Sarvvanayaḥ* – All-round (master of) polity (17). (**T**)

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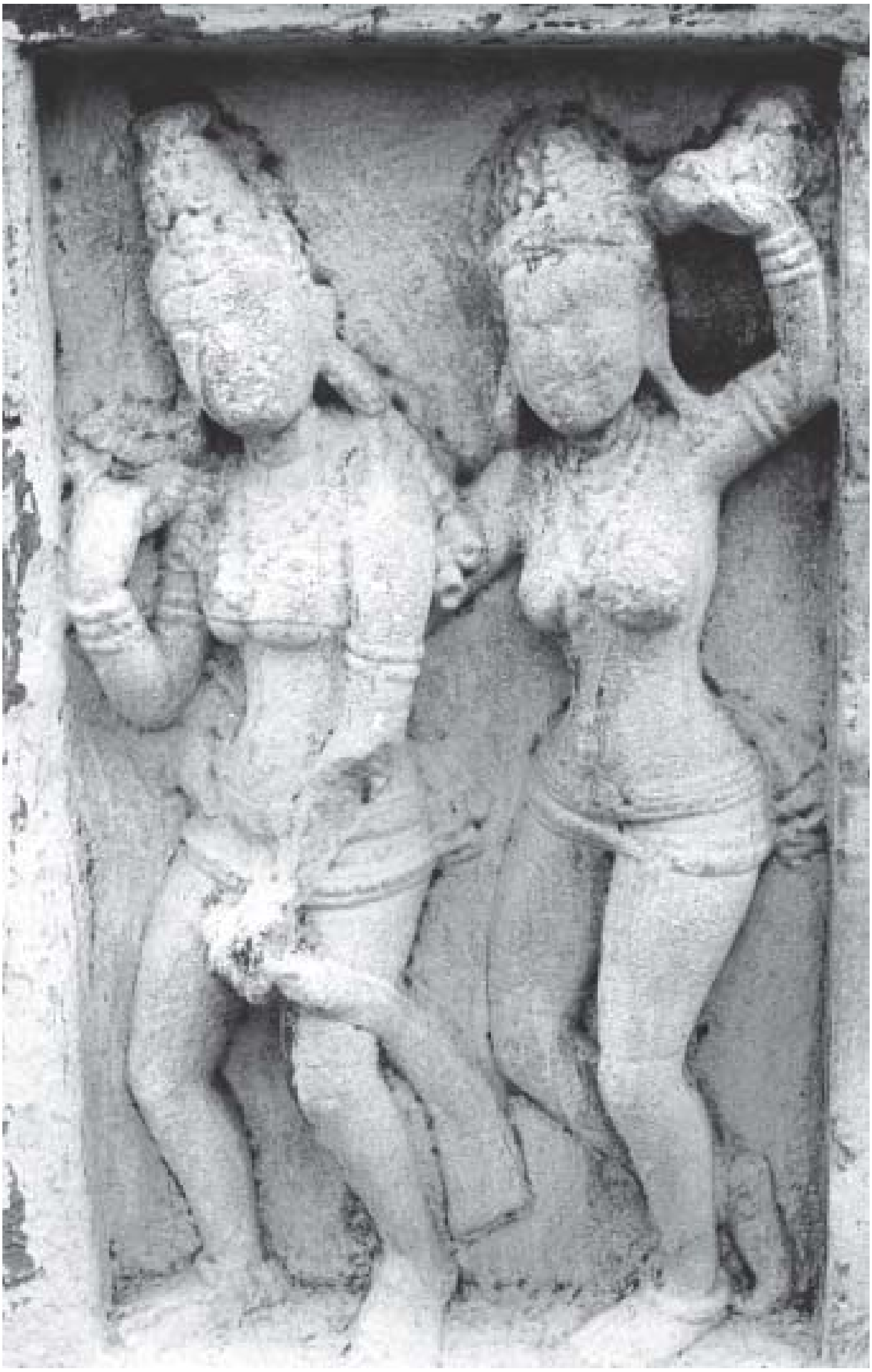
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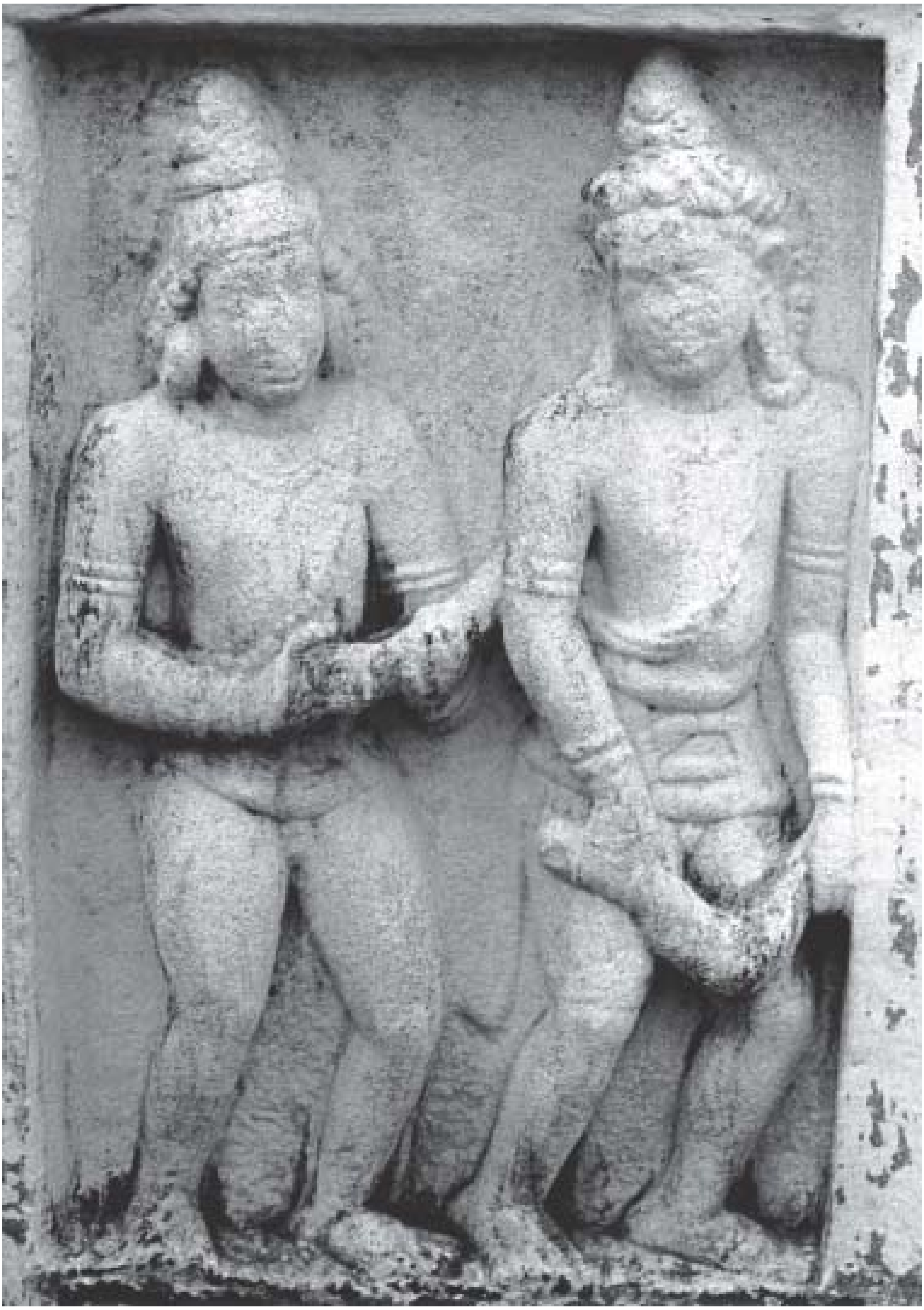
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A fourth of seven ancient (c. 7th century, A.D.) carved panels placed in the walls of the Tāntōṉṟīśvara Temple, Kāñchī.



A fifth carved panel,
Tāntōṉṟīśvara Temple, Kāñchī.



A sixth carved panel,
Tāntōṉṟīśvara Temple, Kāñchī.



A seventh (and final) carved panel,
Tāntōṉṟīśvara Temple, Kāñchī.

The Seven Carved Panels

There are seven carved panels to be found fixed outside, on the walls of a small, not very old temple, the Tāntōṉṟīśvara, a short walk south from the big Ēkāmbaranātha temple, Kanchipuram.

We have illustrated all seven panels in this book (pp. 92, 108, 178, 188-191). These sandstone panels are very much older than the Tāntōṉṟīśvara temple. We would date them c. 7th century, A.D., during the reign of King Mahēndra. They are invaluable for showing us what ordinary (upper-class) citizens of Kanchipuram looked like in Mahēndra's time. They seem to be enjoying themselves in fun and games – and dancing – the kind of revelry described in Mahēndra's play, *Mattavilāsa-Prahasanam.*

Some of the men have such long curly locks that they seem to be wearing wigs! One must conclude, however, that what is represented is their own hair. The men who have their hair piled high on their head in the form of an inverted cone would appear to be of higher status than the men who lack this 'elevated' headdress style. To support this conjecture, we would point out that those men who have the 'elevated' headdress also sport upper arm ornaments, whereas the other men do not have upper arm ornaments.

The woman in Panel 2 and one of the two women in Panel 5 have bands of cloth covering their breasts. The other five women are 'topless'. As we have stated earlier, in those early days the Indian dress code was different from ours.

All the women wear a single anklet on each ankle, two upper arm circlets (*valayas*) on each arm, and three wristlets (bangles) above each wrist.

In Panel 7, the person wearing the sword is threatening the dancing woman with the raised forefinger of his left hand, his right hand placed on the hilt of his sword. The general shape of his face is puzzling – it almost looks monkey-like! His companion, behind him, is restraining him.

* * * * * * * * * *



Vishnu Bhat and Michael Lockwood - '70s